

BEFORE THE
COPYRIGHT ROYALTY TRIBUNAL
WASHINGTON, D.C.

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In the Matter of
:
1989 CABLE ROYALTY
:
DISTRIBUTION PROCEEDING
:
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DOCKET NO. CRT 91-2-89CD

(This volume contains pages 211 through 370)

Washington, D.C.

Friday, September 13, 1991

The above-entitled matter came on for hearing,
pursuant to adjournment, in the Offices of the Copyright
Royalty Tribunal, in Room 921, 1825 Connecticut Avenue,
N.W., Washington, D.C., at 10:00 a.m.

BEFORE:

MARIO F. AGUERO	Chairman
J.C. ARGETSINGER	Commissioner
CINDY DAUB	Commissioner
ROBERT CASSLER	General Counsel

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WASHINGTON, D.C. 20005

ORIGINAL

APPEARANCES:PROGRAM SUPPLIERS:On behalf of MPAA:

ARTHUR SCHEINER, ESQUIRE
DENNIS LANE, ESQUIRE
Holland & Knight
888 17th Street, N.W., Suite 900
Washington, D.C. 20006
(202) 955-5550

MUSIC CLAIMANTS:On behalf of ASCAP:

I. FRED KOENIGSBERG, ESQUIRE
White & Case
1155 Avenue of the Americas
New York, New York 10036-2787
(212) 819-8200

BERNARD KORMAN, ESQUIRE
BENNETT M. LINCOFF, ESQUIRE
ASCAP
One Lincoln Plaza
New York, New York 10023
(212) 621-6270

On behalf of BMI:

CHARLES T. DUNCAN, ESQUIRE
MICHAEL FABER, ESQUIRE
JOSEPH J. DiMONA, ESQUIRE
Reid & Priest
Market Square
701 Pennsylvania Avenue, N.W.
Washington, D.C. 20004
(202) 508-4081

EDWARD W. CHAPIN, ESQUIRE
General Counsel
Broadcast Music, Inc.

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WASHINGTON, D.C. 20005

APPEARANCES: (Continued)On behalf of SESAC:

LAURIE HUGHES, ESQUIRE
SESAC, Inc.
55 Music Square East
Nashville, Tennessee 37203
(615) 320-0055

On behalf of National Association of Broadcasters:

JOHN I. STEWART, JR., ESQUIRE
WILLIAM D. WALLACE, ESQUIRE
LORI V. BATTISTONI, ESQUIRE
Crowell & Moring
1001 Pennsylvania Avenue, N.W.
Washington, D.C. 20004-2505
(202) 624-2500

On behalf of Joint Sports Claimants:

ROBERT A. GARRETT, ESQUIRE
TERRI SOUTHWICK, ESQUIRE
Arnold & Porter
1200 New Hampshire Avenue, N.W.
Washington, D.C. 20036
(202) 872-6700

PHILIP R. HOCHBERG, ESQUIRE
Baraff, Koerner, Olender & Hochberg
5335 Wisconsin Avenue, N.W., Suite 300
Washington, D.C. 20015-2003
(202) 686-3200

On behalf of Public Television Claimants:

THOMAS P. OLSON, ESQUIRE
Randolph D. Moss, Esquire
Wilmer, Cutler & Pickering
2445 M Street, N.W.
Washington, D.C. 20037-1420
(202) 663-6651

APPEARANCES: (Continued)On behalf of Devotional Claimants:

JOHN H. MIDLEN, JR., ESQUIRE
GREGORY H. GUILLOT, ESQUIRE
Midlen & Guillot, Chartered
3238 Prospect Street, N.W.
Washington, D.C. 20007-3214
(202) 333-1500

CLIFFORD HARRINGTON, ESQUIRE
BARRY H. GOTTFRIED, ESQUIRE
Fisher, Wayland, Cooper & Leader
1255 23rd Street, N.W., Suite 800

GEORGE R. GRANGE, II, ESQUIRE
RICHARD M. CAMPANELLI, ESQUIRE
Gammon & Grange
1925 K Street, N.W., Suite 300
Washington, D.C. 20006
(202) 862-2000

C O N T E N T SEXAMINATION

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P R O C E E D I N G S

(10:03 a.m.)

CHAIRMAN AGUERO: Good morning. We will continue our proceedings with Marsha Kessler as the witness and John Stewart from NAB. Does anyone have any particular comments before we continue the proceeding?

MR. SCHEINER: On the ongoing Nielsen saga, I can give you an interim report. At your suggestion at the close of the session yesterday, we tried to have a little meeting. It was a very brief meeting.

I pointed out to Bob Garrett that in light of the fact that you had directed us to request Nielsen to furnish copies of the diaries and Nielsen's response that it would permit Sports' representatives to make handwritten copies, I would -- with a view towards accommodating the difficult problem we're in, I would stipulate to the accuracy of any such handwritten notes.

Mr. Garrett said he would like to know the basis for that limitation on no photocopying, would I call the Nielsen people. I tried to reach them last night and could not.

Again, going back to our little meeting of yesterday, Mr. Olson took the position that he would not forego the use of photocopies. Obviously, I have no control over Mr. Olson.

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1 In any event, we did reach Nielsen this morning,
2 and Allen spoke to them, and their representative will go
3 back to legal counsel and hopefully report back to us
4 today. That's where the matter stands.

5 The only other thing that I would like -- I think
6 it would be helpful if the Tribunal had the benefit of a
7 letter that we wrote to Nielsen immediately upon receipt
8 of the Tribunal's Order, and this is for your information.

9 COMMISSIONER ARGETSINGER: Mr. Scheiner, we're
10 glad to hear that things are progressing, you're still
11 talking, and maybe we'll just give you a little time and
12 see how things are on Tuesday.

13 MR. SCHEINER: We're still talking.

14 CHAIRMAN AGUERO: Does Joint Sports Claimants
15 finally accept going to Tampa, Florida and examining the
16 Nielsen data and hand-writing -- do you oppose, Mr. Olson,
17 on the handwriting?

18 MR. OLSON: Excuse me?

19 CHAIRMAN AGUERO: Do you oppose the handwriting
20 issue, or are you in favor?

21 MR. OLSON: Let me explain our position. We have
22 not requested access to the Nielsen diaries. So far as I
23 know, Joint Sports Claimants are the only party who has
24 requested access to those particular documents.

25 What we requested was not from MPAA, but from

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1 Sports, and what we requested were the copies of the
2 questionnaires that their interviewers filled out when they
3 called up cable operators as part of the survey that Mr.
4 Bortz will be testifying about. We already have copies of
5 those documents, already examining them, and it would be
6 essentially impossible, certainly, in the time we have, it
7 would be a hundred times more extensive and a thousand
8 times more inefficient for us to do it any other way than -
9 -

10 COMMISSIONER ARGETSINGER: Well, Mr. Olson, if
11 you already have copies of them, why would you want to
12 bring in handwritten copies?

13 MR. OLSON: I don't want handwritten copies. Mr.
14 Scheiner was suggesting that perhaps there could be a
15 general agreement among all parties that no one would look
16 at each other's -- would get copies of each other's
17 underlying documents, that we would only take notes on
18 other people's underlying documents, and that did not seem
19 to me to be a good procedure for us, it's not a good
20 procedure for Joint Sports. The documents that Joint
21 Sports has given us are documents that are ordinarily
22 produced in discovery in this proceeding. My understanding
23 is that they were produced the last time around when Joint
24 Sports used a similar survey. And I see no reason why we
25 should have to sacrifice our access to the only sensible

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1 way to use these non-confidential documents because of a
2 dispute that other parties are having.

3 CHAIRMAN AGUERO: Mr. Garrett, do you have any
4 comments?

5 MR. GARRETT: Well, Mr. Chairman, I don't think
6 I have anything new to add from yesterday. Our position
7 still is that all parties play by the same rules and, if
8 we are going to turn over our questionnaires and allow
9 copying of those questionnaires and we have to give those
10 copies to Mr. Olson and Mr. Scheiner and anyone else in
11 this proceeding, I think the same procedures ought to be
12 applied to Mr. Scheiner and to the data which underlies his
13 study.

14 I agree with Mr. Olson. I don't think that
15 making handwritten notes of the diaries is an efficient way
16 of proceeding anymore than making handwritten notes of our
17 questionnaires. Mr. Olson has made it clear that he isn't
18 going to limit himself to making handwritten notes of the
19 questionnaires we've already provided him.

20 We are simply asking that we all be treated
21 equally here, with respect to how the underlying
22 documentation is to be provided.

23 COMMISSIONER ARGETSINGER: And, of course, we
24 have a problem, we have a party here who is not before the
25 Tribunal that we don't have any jurisdiction over, and we

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1 are trying to move this along. I understand in theory what
2 your point is. We hope that you all can resolve it and
3 we will hear from you on Tuesday on how it's working out.

4 CHAIRMAN AGUERO: We don't have subpoena power
5 to order Nielsen to turn over what you want and,
6 regretfully, we are where we began yesterday.

7 MR. GARRETT: I understand, Mr. Chairman, and
8 we're going to do our best to try to work something out
9 with Mr. Scheiner, but that is our position.

10 CHAIRMAN AGUERO: Time is flying.

11 MR. GARRETT: I'm sorry?

12 CHAIRMAN AGUERO: Time is flying.

13 MR. GARRETT: I have a number of people on my
14 staff who are hoping this thing, since this requires
15 production in Florida, will drag on until the wintertime.

16 (Laughter.)

17 CHAIRMAN AGUERO: In Tampa, they have wonderful
18 water, and Clearwater has the most beautiful water in the
19 whole world. You will have a lot of fun over there.

20 (Laughter.)

21 MR. GARRETT: Mr. Chairman, perhaps we can get
22 you to go down to the warehouse.

23 (Laughter.)

24 MR. LANE: Mr. Chairman, may I raise another
25 procedural point at this time? The Tribunal has in its

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1 possession the complete Sports questionnaires and, as I
2 understand -- and we do not have that, we have redacted
3 versions of the questionnaires. As I understand it, the
4 procedure is that parties would be allowed to ask the
5 Tribunal staff to perform certain analyses of those
6 completed questionnaires.

7 My question is -- well, I won't make it a
8 question. My view would be, any such request would have
9 to be confidential between the Tribunal and the party, not
10 among other parties, since that would be used for cross-
11 examination purposes.

12 Just to be clear, I am not going to make a
13 specific request for that to be public before I know the
14 answer to this question.

15 CHAIRMAN AGUERO: Yes, that is very important to
16 us. When you refer to the Tribunal personnel, to the
17 Commissioners, too?

18 COMMISSIONER ARGETSINGER: Now, we have never
19 done this before.

20 MR. LANE: I understand that but, as I understood
21 what the procedure was in the 1986 proceeding, that if a
22 party had asked, that the Tribunal staff would have
23 completed the -- whatever the request was, and then
24 provided the answer to the request at the hearing.

25 COMMISSIONER ARGETSINGER: This was never

1 exercised.

2 MR. LANE: I understand that, but --

3 CHAIRMAN AGUERO: Just for my knowledge, when you
4 say the staff, are you including Commissioners?

5 MR. LANE: Mr. Chairman, I don't have any idea
6 about the internal workings of the Tribunal, and I
7 certainly don't want to get into that argument.

8 CHAIRMAN AGUERO: Okay. Thank you very much
9 anyway.

10 Yes, Mr. Garrett?

11 MR. GARRETT: Mr. Chairman, I have no objection
12 to that procedure, I think that's perfectly appropriate.
13 I don't want Mr. Lane to be required to relay to us in
14 advance the subjects of his inquiries, the subjects of
15 possible cross-examination. I think that's an entirely
16 appropriate way to proceed. Again, I will ask that the
17 same treatment be accorded us with respect to the Nielsen
18 diaries.

19 One of the conditions that Nielsen wishes to
20 impose on our going down there is that diary-checking
21 personnel accompany our experts. Now, we have no problem
22 with the "diary-checking" personnel being there and doing
23 whatever diary-checking personnel do. I would have a
24 problem with having any information concerning our
25 inspection of those diaries being relayed back to MPAA.

1 In like fashion, I know a suggestion was made
2 yesterday that perhaps someone associated with MPAA could
3 go down and be with us, or be with our experts, as they
4 look at the diaries, and I would certainly strenuously
5 oppose that for the same reasons that Mr. Lane has advanced
6 concerning his request to have special checks of our
7 constant sum survey questionnaires.

8 CHAIRMAN AGUERO: Any questions? Mr. Olson?

9 MR. OLSON: Mr. Chairman, I just wanted to raise
10 a related point, but I didn't mean to interrupt any
11 response you may have to Mr. Garrett's point.

12 The suggestion I wanted to make was that to avoid
13 placing a burden on the Tribunal personnel, another option
14 for dealing with making tabulations from the unredacted
15 documents would be for the parties involved simply to agree
16 on a neutral third party somewhere, who could be
17 compensated by the parties -- for example, a legal
18 assistant at some utterly unrelated firm in town -- might
19 be able to perform these tasks, and thus avoid putting the
20 burden on the Tribunal.

21 CHAIRMAN AGUERO: Well, Mr. Olson, the idea was
22 discussed among the Commissioners and among the counsel,
23 and we don't have the time to give enough attention to the
24 issue to bring somebody in from the outside to supervise
25 the analysis of them. What are you suggesting, Commission?

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1 COMMISSIONER ARGETSINGER: Well, this is just
2 this Commissioner's notion and not necessarily the
3 Tribunal's. The procedure was not employed in the 1983,
4 and it's this Commissioner's position that we will consider
5 such requests. We will see what the nature of the request
6 is, and we will either go forward with it or not, and we
7 will tell you the reason. We have no idea what sort of
8 request you have, and how onerous. And some of the other
9 Commissioners have suggested, well, would one of our staff
10 have to take the witness stand. Absolutely not.

11 You will ask us something and, if we give it to
12 you, all parties will have to stipulate that it's correct.
13 And also we would have to -- as I said, we will first
14 examine what you want and decide whether we are equipped
15 and willing to do it.

16 COMMISSIONER DAUB: I'd like to hear from MPAA
17 and Sports and from the other claimant groups, if they are
18 opposed to Mr. Olson's suggestion, or have any problem.
19 I, for one, from this Commissioner, I have no objection.
20 I think that would help us and our staff.

21 MR. LANE: I guess the problem that I have,
22 Commissioners, is that, first of all, if Mr. Garrett goes
23 down to Tampa, he is allowed to do any analyses that he so
24 chooses, which I don't disagree with but, if I have to send
25 something to you and then you have to decide -- now, you

1 may not think it's important, but I may think it's
2 important -- I mean, that shifts the choice of how I
3 present the case for MPAA from me to you where Mr. Garrett
4 does not have that burden.

5 COMMISSIONER ARGETSINGER: Mr. Lane, maybe I'm
6 a little confused here, and please tell me. Now, as I
7 understand it, Sports has turned over their redacted items
8 to you.

9 MR. LANE: Correct. That's exactly right.

10 COMMISSIONER ARGETSINGER: Now, if and when
11 Sports goes to Tampa, I am under the notion that they are
12 going to have redacted information. They are not going to
13 see the entire diaries. So, won't you be on an equal
14 footing in that case? Now, perhaps I am confused.

15 MR. LANE: My understanding, Commissioner -- I
16 am confused on the point because what I think Nielsen said
17 was, if they could be redacted they would be. It's not
18 clear that they are redacted, or that if they -- it would
19 be a difficult procedure to redact either 300,000 diaries,
20 as you can imagine, or if we don't know what the sample is
21 -- and I don't know how Mr. Garrett is going to choose his
22 sample -- then to redact them down there.

23 So, to me, it is somewhat confusing, and I don't
24 know whether you are right or wrong because I think, at
25 least as I read the letter, Nielsen didn't know whether

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1 they would be redacted or not.

2 COMMISSIONER ARGETSINGER: Well, once we find
3 this out, perhaps we all will have benefit of that
4 knowledge, and we can make a more informed decision, Mr.
5 Garrett.

6 MR. GARRETT: Commissioner Argetsinger, this
7 record is clear on the redacting. What we are talking
8 about here is taking out the names of the respondents of,
9 in our case, the questionnaires and, in MPAA's case, the
10 people who fill out the diaries. And we have always made
11 it absolutely clear that we have no intent to take any
12 information as to the names of the people who fill out
13 diaries, that the only checks based upon names or other
14 identifying information, we are perfectly prepared to live
15 with the confidentiality.

16 I think we are on the same footing in that
17 respect. MPAA has information in its possession here
18 without identifying information, you can't do any checks
19 based upon such identifying information, and we're prepared
20 to live with those same terms with respect to the Nielsen
21 diaries.

22 Commissioner Daub, let me just respond to the
23 question that you raised earlier. I have not fully thought
24 through the implications of Mr. Olson's suggestion here.
25 I certainly agree that if the nature of the request being

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1 made by the parties poses a burden on the Tribunal and the
2 staff, then this would be an appropriate way of dealing
3 with it.

4 The only concern that I have here, and it goes
5 back to why we are in this position, and that is that these
6 kinds of surveys, whether they are Nielsen diaries or
7 whether they are our constant sum surveys, were all done
8 under assurances of confidentiality to the respondents
9 here.

10 It is difficult to get people to cooperate in
11 surveys of any sort, whether they are Nielsen diaries or
12 ours, and the industry has a standard of keeping these
13 kinds of responses confidential. We are trying to abide
14 by that in reviewing the Nielsen, and we want everybody
15 else to abide by the same types of industrywide concerns
16 of confidentiality.

17 The only concern that I have with Mr. Olson's
18 suggestion is that it's one thing to allow the Tribunal
19 access here -- pledges of confidentiality and that sort
20 -- to take a look at these documents. If we're going to
21 be sending it outside to yet another party outside of the
22 Federal Government here, I have some concerns as to whether
23 or not we are still abiding by the spirit of
24 confidentiality that we have promised. That's my only
25 reservation. But I would think that the issue shouldn't

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1 arise unless the nature of the requests are such that they
2 are -- the requests, that is, from the other parties -- to
3 perform these analyses are too burdensome for the Tribunal
4 and staff.

5 CHAIRMAN AGUERO: Mr. Stewart?

6 MR. STEWART: Mr. Chairman, I have very grave
7 concerns about this whole issue about which this is my
8 first notice. I was not aware that unredacted versions of
9 the questionnaires were given to the Tribunal under some
10 procedure under which the Tribunal would analyze those
11 questionnaires.

12 It's very important, from my perspective, that
13 this agency base its decision on record evidence. The idea
14 that Mr. Lane could convey to the Tribunal a request to do
15 an analysis of data that forms a part of the record in this
16 proceeding and then decide not to present it to the
17 Tribunal on the record is very troubling to me.

18 I probably would have objected to having a
19 requirement that the unredacted versions be delivered to
20 you in the first place because that opens a tremendous can
21 of worms. MPAA, in numerous prior proceedings, has refused
22 to give over information having to do with the distribution
23 of royalties it receives, to individual claimants. We've
24 asked time and again, to try to establish how much
25 particular Program Suppliers receive of the royalties, and

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1 they've said, no, that's confidential, and we've gone along
2 with that, and the Tribunal has protected it but,
3 certainly, if this procedure is followed for MPAA's request
4 of Sports -- that is, to require Sports to give you
5 unredacted versions -- we're going to want to ask the same
6 thing. And we're going to want to ask for you, or some
7 third party, to make analyses of the confidential portions
8 of their data that underlies their studies.

9 I don't think it's a good idea at all. I think
10 that given where we are and, again, without notice, as far
11 as I'm aware, to any of the parties other than those
12 involved in the specific document requests, if we're going
13 to move from the situation we are now, which is that the
14 unredacted versions have already been produced to you, it
15 seems to me the only reasonable -- and lawful, in fact --
16 approach would be to have those delivered to some third
17 party -- and it may be an accounting firm or the like --
18 at MPAA's expense, for MPAA to be able to ask them to do
19 analyses without any disclosure of Joint Sports'
20 confidential information. I think the whole procedure is
21 a bad idea, but I certainly have grave concerns about
22 confidential requests to the Tribunal staff to analyze data
23 that relates to the record proceeding and to maintain
24 confidentiality of those kinds of requests.

25 COMMISSIONER ARGETSINGER: Well, we haven't had

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1 the request yet to examine the information, so now that
2 it's out in the open, I would think that it would be
3 helpful if counsel would provide briefs on their thinking
4 on this, next week.

5 MR. LANE: Well, I have a real serious question.
6 If the parties will stipulate that -- I don't want to put
7 out my request, what it is -- if you're going to say it's
8 not confidential, then I certainly have the right --

9 COMMISSIONER ARGETSINGER: No, and we're not
10 saying what the nature of your request is, just that you're
11 going to request, and I understand what you're asking --

12 MR. LANE: I can tell you, I am going to request,
13 I guarantee you that.

14 COMMISSIONER ARGETSINGER: All right, you are
15 going to request. And I had thought for a moment there,
16 until Mr. Stewart spoke, that we had maybe an agreement,
17 if Mr. Garrett didn't object --

18 MR. LANE: Well, let me address that,
19 Commissioner Argetsinger. First of all, this was an order
20 of the Tribunal in a prior proceeding, which was published
21 and of which Mr. Stewart had notice. The way that this
22 came about was through informal discovery when Mr. Garrett,
23 in response to us, said he would be willing to do that.
24 There is no secret collusion here. Mr. Garrett, who
25 certainly challenged us on many, many points of our

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1 discovery requests, volunteered that this would be a
2 procedure he was willing to follow, and I assume he thought
3 through the implications for his client, and we just took
4 advantage of it.

5 CHAIRMAN AGUERO: Then you are going to request
6 the Tribunal to do the analysis, the Tribunal itself?

7 MR. LANE: We will request the Tribunal --
8 whoever you so designate. I'm not going to ask --

9 CHAIRMAN AGUERO: To my knowledge, it is what is
10 written in the 1983.

11 MR. LANE: This was a procedure followed in 1986,
12 I believe.

13 COMMISSIONER ARGETSINGER: In fact, we never did.

14 MR. LANE: You never did because the case got
15 settled, but that was the procedure --

16 COMMISSIONER ARGETSINGER: No, I don't think it
17 did. I think the information was delivered and then no one
18 asked for a follow-up.

19 MR. LANE: I know, the case was settled before
20 we went any further.

21 CHAIRMAN AGUERO: But this is for the analysis
22 to be performed by the Tribunal staff or personnel?

23 MR. LANE: That is my understanding of that
24 order.

25 COMMISSIONER ARGETSINGER: Well, we've got two

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1 items to consider. Number one, will your request be
2 confidential. And then when your request is made, we will
3 consider whether we want to do it or not.

4 MR. LANE: I understand that, but I need to know
5 that the request will be confidential before I make it, so
6 that I don't --

7 COMMISSIONER ARGETSINGER: All right. That's a
8 threshold --

9 MR. LANE: -- and as I understand it, Mr. Garrett
10 has no problem with it, and I think it is only fair that
11 my cross-examination not be spread out to the world before
12 it starts.

13 CHAIRMAN AGUERO: Mr. Garrett?

14 MR. GARRETT: Yes. Let me clarify something that
15 was said by Mr. Lane here. When they asked us to produce
16 the questionnaires with no identifying information being
17 redacted, what we said was that we would follow the
18 procedures described and established in the 1983
19 proceeding.

20 Now, I don't want that to be interpreted as
21 saying that we agreed to this process of turning over to
22 the Tribunal all of the questionnaires in unredacted form
23 per se. What we agreed to was to comply with the order
24 that the Tribunal had already issued in the 1983
25 proceeding. The issues had been debated then, and we

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1 simply agreed to follow that procedure. Now, that's an
2 important distinction in my own mind here.

3 CHAIRMAN AGUERO: Mr. Olson?

4 MR. OLSON: A couple of points, Mr. Chairman.
5 First of all, with regard to Commissioner Argetsinger's
6 suggestion about briefing, I think that that would
7 undoubtedly be a worthwhile exercise if we had all the time
8 in the world, however, the testimony of Mr. Bortz and
9 others who will be testifying about the Sports survey is
10 scheduled to take place two Tuesdays from now. And so I
11 think we need to resolve this quickly if we're not going
12 to have to postpone the testimony of those witnesses.

13 Second of all, I think that in addition to the
14 concerns about burden on the Tribunal, from putting your
15 staff in the awkward position of performing analyses for
16 individual parties, it is most unusual, at least in my
17 experience, to have a decisionmaking body involved in the
18 confidential work product of a party. It's unusual and,
19 I think, quite awkward. Ordinarily, one analyzes data in
20 the privacy of one's office and comes to one's own
21 conclusions, and one does not involve the decisionmaker in
22 that process. And so I think that's an additional reason
23 why it would be appropriate as well as convenient to ask
24 a third party rather than the Tribunal to perform these
25 analyses.

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1 Third, with regard to Mr. Garrett's point about
2 confidentiality, I can certainly undertake for our clients,
3 and I'm confident that the other parties can undertake as
4 well, that they will not make any effort to contact the
5 individuals involved -- for example, the individual cable
6 system employees who were called -- and I'm also confident
7 that the parties could agree on either a law firm or an
8 accounting firm to perform this analysis, and could agree
9 on a confidentiality agreement that that firm could file
10 to solve Mr. Garrett's concerns about making sure that the
11 pledges made to people who were interviewed about
12 confidentiality, are preserved.

13 Finally, it's been a little hard to tell from the
14 colloquy, but I'm not sure that there's any real opposition
15 to the idea of having a third party law firm or accounting
16 firm mutually agreed upon to perform these analyses. I
17 believe that -- I'm not certain what Mr. Stewart's position
18 is, but I assume that he did not oppose the idea of getting
19 access to the unredacted underlying data, and so it's only
20 a question of how we do it. And I assume, based on what
21 he said, that he believes that it would be more appropriate
22 for it to be done by a third-party firm rather than by the
23 Tribunal itself.

24 COMMISSIONER ARGETSINGER: Well, Mr. Olson,
25 specifically with Mr. Lane's threshold objection -- or

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1 question -- was the confidentiality of his request. And
2 if he sought this information, whether it's by a third
3 party or the Tribunal staff, whomever, that that would be
4 confidential that he would get that work product. What is
5 your feeling on that?

6 MR. OLSON: I'm in complete agreement with Mr.
7 Lane on that. I think that if we hire an accounting firm
8 to be the neutral third party in this situation, that they
9 would take any request they got, would keep it
10 confidential, and keep the results confidential, and would
11 disclose them only with the consent of the party making the
12 request.

13 CHAIRMAN AGUERO: Off the record.

14 (Discussion off the record.)

15 CHAIRMAN AGUERO: I was told by our General
16 Counsel, Bob Cassler, that you people have reached an
17 agreement in relation to the unredacted documents and the
18 Joint Sports Claimants having in our offices. Can any one
19 of you people tell us exactly the type of agreement? Only
20 one person, please.

21 MR. GARRETT: Let me take a stab, Mr. Chairman.
22 Mr. Lane, Mr. Stewart, Mr. Olson and I did meet during the
23 recess to discuss the procedures for turning over the
24 unredacted versions --

25 CHAIRMAN AGUERO: Do you have a problem, Mr.

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1 Midlen?

2 MR. MIDLEN: We have no interest in any of the
3 underlying materials in Washington or in Florida.

4 CHAIRMAN AGUERO: Music?

5 MR. KOENIGSBERG: We have less of an interest in
6 this, Mr. Chairman.

7 (Laughter.)

8 MR. GARRETT: Why couldn't they all be like that.

9 (Laughter.)

10 MR. GARRETT: Let me outline the terms of the
11 understanding, as I understand it, and any of my colleagues
12 can correct me if I'm wrong. First, we've agreed to turn
13 over to an independent accounting firm all of the
14 underlying questionnaires in unredacted form. I think what
15 we would contemplate is simply taking the questionnaires
16 as previously produced to the Tribunal and sending them to
17 this independent accounting firm.

18 Second, all of the parties here would have --

19 CHAIRMAN AGUERO: Do they perform the job here
20 or someplace else?

21 MR. GARRETT: We would turn over to them at their
22 offices and they would be able to do the analyses at their
23 offices, not here at the Tribunal's office. Secondly, all
24 the parties would have to agree as to the identify of the
25 independent accounting firm. We are confident that we can

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1 agree as to who the appropriate accounting firm would be.

2 Third, any party may request that independent
3 accounting firm to perform whatever analysis he or she
4 wants to have performed, and any such request would be
5 confidential -- that is, the request would not have to be
6 relayed to either the Tribunal or any other party in this
7 proceeding.

8 Fourth, any party who makes such a request of the
9 independent accounting firm would have to pay all of the
10 expenses associated with the analysis requested.

11 Fifth is that the independent accounting firm
12 would be available -- the accounting firm would have to be
13 available to produce a witness to testify concerning the
14 analyses performed, if those analyses are attempted to be
15 introduced into evidence in the record of this proceeding
16 in any way.

17 I believe that outlines all of the terms. The
18 only thing I would add is that we are amenable to this
19 agreement, but we enter this agreement without waiving in
20 any way our rights or the positions that we have taken here
21 with respect to the production of the underlying Nielsen
22 documents.

23 CHAIRMAN AGUERO: Commissioners?

24 COMMISSIONER ARGETSINGER: Thank you very much.

25 CHAIRMAN AGUERO: Thank you very much.

1 MR. OLSON: Perhaps I could add just one point
2 that we have not discussed, but that I think --

3 CHAIRMAN AGUERO: We said one person, but I will
4 give you two minutes. Ms. Kessler is here waiting for
5 almost one hour, and I think it isn't fair for the lady,
6 you know?

7 MR. GARRETT: Mr. Chairman, before Mr. Olson --
8 there is one other element to this agreement I do want to
9 make clear, and that is that these documents are being
10 submitted to the accounting firm pursuant to an appropriate
11 set of confidentiality restrictions that we will have to
12 work out among ourselves here. The idea is that they will
13 have the forms, but they will have to abide by the
14 confidentiality requirements that are appropriate here, and
15 the parties have all undertaken to draft and to agree to
16 an appropriate set of confidentiality restrictions.

17 CHAIRMAN AGUERO: Mr. Olson?

18 MR. OLSON: Mr. Garrett just made one of the
19 points that I was going to make, and I was just going to
20 make one other additional point that we did not discuss but
21 that I believe will be agreeable to everyone, and that is
22 that if the accounting firm witness actually comes to
23 testify about certain analyses they did, they will not be
24 subject to examination about other examinations they did
25 for other parties that are not being put in evidence.

1 CHAIRMAN AGUERO: Thank you very much.

2 Well, Marsha? John?

3 THE WITNESS: John.

4 Whereupon,

5 MARSHA E. KESSLER

6 resumed the stand as a witness and, having previously been
7 duly sworn, was examined and testified further as follows:

8 CROSS-EXAMINATION

9 BY MR. STEWART:

10 Q Good morning, Marsha. It is still morning.

11 I want to discuss with you one major aspect of
12 the Viewing Study, but I want to be clear that I am setting
13 off to one side the important question of whether viewing
14 is an appropriate thing for the Tribunal to look at in
15 making the decision it has to make here. I want to talk
16 with you instead about the extent to which the Study that
17 you've put in actually does measure distant signal viewing
18 in 1989, to the different program categories represented
19 by the claimants here.

20 A Okay.

21 Q Now, this Viewing Study represents a major part
22 of your responsibilities at MPAA, isn't that right?

23 A Yes, it does.

24 Q And do you perform this study every year, even
25 when you don't have a Phase I Tribunal proceeding -- a

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1 version of this Viewing Study?

2 A We do, and just to augment something in my answer
3 to your previous question, in terms of the work that goes
4 into the study, primarily my participation is with respect
5 to the counting analysis.

6 In the last several years, I've done very little
7 program categorization. My major use is when I'm paying
8 out the money. That's when I really make full use of the
9 study.

10 Q In connection with that responsibility of the
11 distribution to your member claimants, you do look at
12 individual program titles, individual properties as it
13 were?

14 A Correct.

15 Q And could you describe briefly -- you've done so
16 in prior Phase II proceedings -- what are just the basic
17 steps that you go through to collect information about
18 properties relating to your individual claimants?

19 A Once we have isolated the Series and Movies
20 programs in the Special Study, we merge another database
21 with those programs -- it's the database I used to call the
22 BIB database, it's now the Broadcast Channel database --
23 this is a database that we purchased that identifies all
24 Series and Movies by code, and the producer and syndicator
25 of each individual program.

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1 We then do a first-pass sort based on
2 distributor. Prior to doing this sort, I will have written
3 to all of our represented companies and said "Please send
4 me a list of the titles for which you claim royalties", and
5 I ask this from all of the companies, I would say,
6 approximately, off the top of my head, 85 to 90 percent
7 send me a list of their titles.

8 At this point, I cross-check our computer sort
9 with what the companies tell me they are claiming. I do
10 this for several reasons. I find that the data on the BIB
11 tapes are accurate probably in 98 percent, 99 percent, of
12 the cases, but sales of individual titles may take place
13 after the BIB book was published, the BIB tape was made
14 available.

15 Also, there are instances in which we may have
16 more than one company feel that it is entitled to a
17 particular program, so I can isolate those titles as well.
18 Does that describe what you're looking for?

19 Q So, you collect a list of property titles from
20 your represented claimants, and you compare them with a
21 computer tape that lists a whole bunch of Syndicated Series
22 and Movies. What's the next step?

23 A After I isolate the conflict and make adjustments
24 based on who is claiming what, I rerun the job, and do a
25 printout for each individual company called the

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1 Certification printout. At that point, I will send the
2 folks a letter and say here are the titles that we've
3 identified, for which you are claiming royalties. Please
4 line out any that don't belong to you, and sign and have
5 a notary certify a statement saying that you are legally
6 entitled to royalties for these titles on the printout.

7 Q And then they send those back to you, is that
8 right?

9 A Correct.

10 Q And is there any follow-on step that you take in
11 finally confirming which properties are credited to the
12 parties?

13 A Well, if there are adjustments to be made to the
14 certification process, I will make those adjustments. On
15 occasion, I will -- if someone has crossed out a title and
16 I don't have an owner for it, I'll look through everything
17 I can find to see if I can't identify an owner for that
18 program. Otherwise, it goes unclaimed.

19 I also -- one thing I forgot. We have the
20 Anonymous cartoon programs. These are cartoons that
21 television stations may run under a blanket title --
22 Cartoon Carnival, or something like that -- where you may
23 have cartoons from as many as four different distributors.
24 And so each of these companies is entitled to some share
25 of the individual cartoon programs, and we've asked them

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1 to provide us a list of the stations to whom they have
2 cartoons licensed, to tell how many cartoons are in a
3 package, what the duration is, et cetera, and we make an
4 allocation of the cartoon programs.

5 Another thing that I will have asked during the
6 certification process, there is a group of programs for
7 whom we do not know either the producer or the syndicator.
8 They appear on multiple stations, but they are not in the
9 BIB book, they are not in an Arbitron book, or a Nielsen
10 book, or whatever. I'll put those -- if they are zero
11 viewing, I don't send them out, but if there is viewing on
12 them, I put them on a list and say these are orphan
13 programs. If this is your title, this is your last chance
14 to claim it.

15 And so all of that takes place during the
16 certification process, and then we make adjustments based
17 on what the companies come back and tell us.

18 Q I forgot to ask, where does the Nielsen Special
19 Study get introduced, is that at the very beginning? Is
20 that the list --

21 A Oh, that's the very beginning. What happens is,
22 we -- in the case of 1989, we have already isolated the
23 programs that we believe fit in our category. At that
24 point, I don't look at any other programs in the study,
25 only those that we've identified as Series and Movie

1 programs, and it's that list, along with the viewing, that
2 is my first pass printout, against which I check the
3 property lists.

4 Q So, you start with the MPAA Viewing Study, with
5 the Syndicated programs indicated?

6 A Correct, and sorted based on distributor.

7 Q And it's important for you not to leave any
8 Syndicated programs out at the beginning of the process,
9 isn't that right?

10 A Correct.

11 Q And it could make a big difference to an
12 individual claimant, for you to have missed a Syndicated
13 program that they should be credited for, isn't that right?

14 A That's right.

15 Q And in this process in which you start with the
16 viewing list of the Syndicated programs listed that you get
17 from Nielsen, and you compare that with another printout,
18 you compare it with the lists that the claimants send you,
19 you send them out another sheet, they send it back to you,
20 you then do further checking on any discrepancies, and you
21 end up -- do you ever end up with any orphans left over at
22 the very end of the process?

23 A Yes.

24 Q So, in this whole process, as you get additional
25 information, you correct errors that were in a previous

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1 step?

2 A That's right.

3 Q What part of your annual responsibilities, would
4 you say, roughly is represented by that whole process?

5 A That process takes 16 weeks of very, very solid
6 work. This year, it's taking longer because it's been
7 interrupted with hearings and so forth, but 16 very intense
8 weeks.

9 Q And when you commissioned the Nielsen Viewing
10 Study for 1989, you were under the impression that you were
11 going to use it for distribution purposes, but not for CRT
12 Phase I hearing purposes?

13 A That's right.

14 Q Now, would you be surprised to learn that based
15 on additional information, there are programs in the
16 Nielsen Viewing Study categorized as Syndicated Series and
17 therefor in the MPAA category, that were improperly
18 categorized as Syndicated Programs?

19 A I wouldn't be surprised. We look at, in our
20 category alone, over 7,000 programs. So, I think it's
21 unrealistic to expect 100 percent perfection in any kind
22 of analysis that's done by people.

23 Q And in the context of the CRT proceeding here,
24 miscategorizing programs could have a significant dollar
25 impact, from your perspective, on the amount of money that

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1 would go to a claimant group, isn't that right?

2 A Certainly, if there were a large amount of
3 viewing, there would be a very significant impact. If
4 there were no viewing at all, in my judgment, it would be
5 a minimal impact.

6 Q Would you turn to page 8 of your testimony,
7 please, and if you would look at the first paragraph on
8 page 8, the first and second paragraphs there.

9 Is it correct that there was no categorization
10 of programs to categories other than Series and Movies in
11 the 1989 study? That's not correct, is it?

12 A It all depends. There are two answers that are
13 seemingly in conflict. One is that with respect to the
14 official work that was done under the Nielsen Study, there
15 was joint categorization done by the Cable Data Corporation
16 and Nielsen, with the instructions of doing a three-
17 category assignment. And then, I think as I said
18 yesterday, Cable Data undertook on its own to completely
19 categorize all of the programming on all of the stations,
20 but that was outside our MPAA agreement with Cable Data.

21 Q Well, if you look at MEK-8, your boilerplate
22 exhibit, you will see that there is categorization in other
23 categories for 15 stations or so, is that right?

24 A These are the ones that I was speaking to
25 Commissioner Aguero about yesterday. This was with respect

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1 to a perceived need for potential TVRO data in a separate
2 proceeding, and I asked for full categorization on those
3 stations be made.

4 Q So, the full categorization, in the sense that
5 it's been made in prior cable Phase I proceedings, was done
6 with respect to those 15 or so stations, is that right?

7 A That's right.

8 Q And those 15 or so stations include all of the
9 satellite-delivered superstations?

10 A That's my understanding, yes.

11 Q And was that analysis all done before June of
12 1991?

13 A Yes.

14 Q Now, your Exhibit MEK-7, I believe it is, is a
15 categorization -- I'm sorry -- yes, MEK-7 -- is the
16 categorization list that you provided to MPAA, is that
17 right?

18 A That we provided to Nielsen and Cable Data.

19 Q I'm sorry, I misspoke. And by "we", do you mean
20 you personally? Did you personally do this program
21 categorization guideline?

22 A I personally wrote this, yes.

23 Q Now, the first category is called Local, do you
24 see that?

25 A Yes, I do.

1 Q And by that you mean programs that were produced
2 by broadcast stations and weren't distributed to other
3 stations, correct?

4 A Correct.

5 Q All of the viewing in your study is distant
6 signal viewing to programs in that category as well as
7 other categories?

8 A Correct.

9 Q In the second paragraph under that category
10 title, at the end there, it says -- let's drop back a step.
11 The basic rule about categorizing programs in this category
12 is that it had to show up on one station and one commercial
13 station only during the year, correct?

14 A I -- this may be niggling and nitpicking, but I
15 don't think it's an issue of showing up on a station, I
16 think it was whether it was licensed to a station or not,
17 regardless of whether broadcast took place.

18 Q Okay. But let's look at the first cut and,
19 actually, that was the subject of a stipulation between
20 MPAA and NAB back in the '83 proceeding or the '80
21 proceeding, I don't recall quite which, and you're right,
22 at least with respect to that one definitional question.

23 The basic way that Nielsen and Cable Data would
24 have gone about deciding whether a program was in the NAB
25 category or the MPAA category was whether it showed up on

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1 one station or more than one station, isn't that right?

2 A With respect to Cable Data, the only records to
3 which they have access are records provided to them by
4 Nielsen, with respect to the sample stations. With respect
5 to Nielsen, they have access to all television station
6 data. So, they have a larger database to search than the
7 people at Cable Data do.

8 Q Okay. But once again, to basically find out
9 whether it was in MPAA's category or NAB's category was
10 whether it showed up on one station or more than one
11 station during the year, whether or not the station was in
12 the Nielsen -- 147 that Nielsen was analyzing?

13 A No. Actually, there are other ways as well.
14 This is one of the reasons that I included the SPAs and the
15 ROSPs in my exhibit. Frequently, that's right, a program
16 will show up only on one station, but the assumption is not
17 automatically made that it's a Local program.

18 What both parties will do, Cable Data and
19 Nielsen, is then look at published information to see if
20 there is any kind of documentation supporting that there
21 was more than one station carrying a program. This is the
22 particular importance of the SPAs and the ROSPs, at least
23 with respect to my known use of them, is to determine
24 whether or not a program is syndicated or not.

25 Q But you look to the SPAs and the ROSPs in order

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1 to determine whether it appeared on more than one station
2 during the year?

3 A Correct.

4 Q And for the ROSP, that's the Nielsen based one,
5 Nielsen already has the same database?

6 A Correct.

7 Q So, are you saying that when you look at a
8 program title on one of the 147 stations, you assume it's
9 a Syndicated program unless you prove otherwise?

10 A You don't assume anything.

11 Q Well, what do you do -- what's the first thing
12 you do when you look at a program and you have a title
13 that's in the Nielsen list? What do you do next to decide
14 what category it should go in?

15 A I don't want to speak for the people who do the
16 categorization but, if you want my understanding of what
17 it is, it is they look to see to see, first of all, within
18 the Special Study, the program appeared on more than one
19 station. If it did, then it's categorized a Series.
20 However, if it does not appear on any other station than
21 the one sample station, there is no assumption made at that
22 point that it is a Local program because we do have access
23 to the other resource books.

24 Q So, you then look in the other resource books
25 and, if you find it in there, you categorize it as a

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1 Series?

2 A Correct.

3 Q If you don't find it in there, what happens then?

4 A Then we put it as a Local program -- unless, of
5 course, Nielsen had some indication otherwise.

6 Q What kind of indication would they have?

7 A Well, as I said, they have station pre-lists from
8 all of their television station clients. So, if the
9 program appeared in a non-paper database and they could say
10 this program is on other stations not in your sample, that,
11 of course, is ample justification to put something in the
12 Series category.

13 Q That's sort of a Step 2-A, you look in the study,
14 if it's only on one station in the study, you look to the
15 published lists and, if it's not in there, then Nielsen can
16 look to its underlying database to see if it showed up on
17 more than one station, correct?

18 A That's correct.

19 Q Now, was this test performed for all programs,
20 or only programs whose titles appeared for the first time
21 in the 1989 Nielsen list of programs?

22 A Only for the first time.

23 Q And can you give me an idea of what percentage
24 of programs showed up -- program titles showed up for the
25 first time in the 1989 Study?

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1 A No. I believe Mr. Lane asked me that question
2 yesterday, and I don't know what percentage.

3 Q Do you know whether it's a large number or a
4 small number? I mean, more than 50 percent or less than
5 50 percent?

6 A Do you see that stack of printouts that you have
7 on your table?

8 Q Yes.

9 A That's the listing.

10 Q The listing of what?

11 A The ones that needed to be categorized.

12 Q That didn't show up in prior years?

13 A I believe so.

14 Q Okay. I want to ask you about that, and I'll
15 show you the books when I do, but for those program titles
16 that showed up in a prior year, you simply left the
17 categorization the same?

18 A Correct.

19 Q And that would be the case whether or not the
20 program showed -- was broadcast on more than one station
21 or not during 1989?

22 A No, I believe these are -- yes, I believe the
23 assumption was made that once Nielsen and Larson have
24 agreed on a categorization of a program, they don't review
25 it.

1 Q Now, where do the TV Guides come in?

2 A They are also one of the published sources to
3 which the categorizing people refer, to see if something
4 shows on multiple stations.

5 Q And how do they decide whether it shows on
6 multiple stations?

7 A Sometimes two stations will run a program very
8 close in time slots. It's a hit-or-miss thing. You're
9 lucky if you hit and you are unlucky if you miss. We also
10 use the TV Guides to name the movies. The movies come
11 unnamed to us from Nielsen.

12 Q Now, if in the TV Guide -- if you find a program
13 whose title appears only once on all the 147 stations, you
14 look in the ROSP and the SPA and the BIB and the title
15 doesn't appear on any of those stations, can a TV Guide -
16 - and also Nielsen has looked at its database and it
17 doesn't appear on more than one station -- can a TV Guide
18 listing trump all of those and convert the program into a
19 Syndicated program?

20 A My understanding is that a TV Guide for that use
21 is a last-resort use. I think if there were some ample
22 documentation that the same program was on multiple
23 stations, that it would be categorized as a series. I
24 don't know the extent to which this happened, or if it
25 happened at all in 1989.

1 Q I want to show you what I would ask you to mark -
2 -

3 A You're going to make me work?

4 Q I try to make everybody work instead of -- mu
5 colleague here has complained about having to write all
6 those numbers so fast, but this should be marked Exhibit
7 26-X, NAB Exhibit 26-X, if you would be so kind. And by
8 the way, I want to explain my numbering system here is
9 followed from the exhibit numbers that we presented in our
10 direct case, which is yet to be put into evidence, but the
11 reason we have such high numbers is because we started at
12 the end of the exhibit numbers that we presented in our
13 direct case.

14 And I want to move, as you are looking at this
15 Exhibit 26-X, I'll move this big stack of printouts to your
16 desk instead of mine --

17 A Thank you.

18 Q -- because that's what 26-X is, is a page from
19 those printouts.

20 (Whereupon, the document was
21 marked for identification as
22 Exhibit No. NAB 26-X)

23 Could you describe for us briefly what those
24 printouts are and where you got them?

25 A There are three printouts here, each in a blue

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1 binder approximately two to three inches thick. They are
2 in alphabetical order, the first one going from titles that
3 begin with numbers through "F", the second beginning with
4 "F" going through Mystery Movies, and the last one starting
5 with Mystery Movies and ending with "ZZPP!" -- that's two
6 "Zs", two "Ps", and an exclamation point.

7 Just looking at the first page -- and it's called
8 the 1989 Bible. The coders call it the bible because they
9 document the work that they do on these pages. Looking at
10 the first one, just to give you a sample of the data that
11 are in here, I've opened to the second volume --

12 Q If you would, everyone now has a copy of this
13 Exhibit 26-X, which is a page from that. You might want
14 to explain that from the exhibit.

15 COMMISSIONER ARGETSINGER: Ms. Kessler, these
16 documents, who prepared these?

17 THE WITNESS: These were prepared in Cable Data
18 Corporation's offices. The handwriting in them is from the
19 staff of Cable Data.

20 COMMISSIONER ARGETSINGER: At whose direction,
21 Program Suppliers?

22 THE WITNESS: This is part of their
23 categorization process.

24 BY MR. STEWART:

25 Q And just to be clear, Ms. Kessler, you provided

1 us with these documents as relating to or underlying the
2 categorization of the programs in the 1989 Viewing Study
3 that's been presented as an exhibit in this proceeding by
4 the Program Suppliers?

5 A Under your discovery request. I'm looking at the
6 very top program. The first column data, Market 370, is
7 a market code assignment that Nielsen makes to the various
8 DMAs, which is probably Salt Lake City. This is telling
9 the day of the week on which the program ran, which was
10 Monday. It started the 53 Quarterhour which -- bear with
11 me, I will tell you what it is -- about 7:00 p.m.; the
12 station's call sign, KSL; the program, At Home Together.
13 The next column is a code that Nielsen assigns to programs.
14 They have a code for this particular one. It is a code
15 that we sometimes refer to but rarely.

16 The next column, Time, is the start time, 7:00
17 p.m. -- that is right. The next two columns, "M" and "N"
18 mean Nielsen and MPAA. These are the columns in which the
19 categorization is recorded. The "S" is if the program is
20 a sporting program, whether it's a basketball, baseball,
21 hockey, et cetera. The next four columns, "QH1, 2, 3 and
22 4" represent the number of Quarterhours in each week of
23 the measurement period in which At Home Together was
24 broadcast. Apparently, At Home Together was broadcast once
25 in the first week of July. The viewing had not been merged

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1 at this point, so it shows "0" viewing. It was in the
2 month of July. If there was a BIB code known, the next
3 column shows the BIB code. I don't know what "DY" is. Oh,
4 I think it's a typo. I think it is BIB code by property
5 name. It should be a "B". This one is one apparently that
6 a code has been assigned to and the name it appears in as
7 in the database.

8 The last three columns show the Distributor, the
9 Producer and the company to whom it has initially been
10 credited.

11 Q All right. Starting at the right-hand side where
12 you just finished and moving back, is 9901 or 9904 sort of
13 a dummy code that doesn't really refer to any particular
14 distributor or producer that's been identified?

15 A They are not what we call dummies, but they do
16 refer to the fact that we do not know the producer or the
17 syndicator.

18 Q And moving back to the BIB code column, we've
19 taken a look at a number of these programs and we can't
20 find anything by a title -- I'm not sure whether At Issue
21 is one of them -- in the BIB list of Series for the years
22 1989 and 1990. How could there be a BIB code for a program
23 like that?

24 A If there is a program that the people who are
25 doing the categorization feel is Syndicated but it does not

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1 appear in the BIB book, they will assign a generated BIB
2 code to it.

3 Q And we have heard that referred to as a dummy BIB
4 code in prior years?

5 A Correct.

6 Q So the fact that it's got a number there doesn't
7 really mean that it was ever in the BIB listing of
8 available Series and Movies?

9 A That's correct.

10 Q And then moving back just a little bit more to
11 that field where you have numbers -- 2, 2, down below you
12 have an 8, a few 1s -- that's the number of Quarterhours -
13 -

14 A I'm sorry?

15 Q Under the QH1, QH2 and so on columns, that's the
16 number of Quarterhours that the program ran during that
17 particular time, at that particular broadcast?

18 A That's right. If this program had run every
19 Monday at 7:00 p.m., there would have been a string of
20 little "2s" going across there. This one apparently ran -
21 - we're just looking at At Home Together?

22 Q Yes.

23 A It looks like it ran in the first week in July
24 on a Monday at 7:00 but, in the second week in July, it ran
25 at 1600, 4:00, so they ran it in a different line of data,

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1 my guess is, probably because there was a different amount
2 of viewing in the two time slots.

3 Q And 2 Quarterhours means it's a half-hour
4 program?

5 A Correct.

6 Q Now, let me distribute what I would ask you to
7 mark NAB 27-X.

8 (Whereupon, the document was
9 marked for identification as
10 Exhibit No. NAB 27-X)

11 I want to look at these last two exhibits
12 simultaneously.

13 You offered, at our request, again, and through
14 the discovery process, access to the TV Guides that were
15 used by Cable Data in the categorization process, is that
16 right?

17 A That's right.

18 Q And we went out and made some copies of some of
19 the TV Guide pages to look at. And I hope everyone has a
20 highlighted copy but, if not, let me describe what I'd like
21 to discuss with you.

22 First, on Exhibit 26-X, several programs down
23 from the top there is a program called At Issue that
24 appears to have been broadcast on WFXT and KCBS. Do you
25 see that on 26-X?

1 A Yes, I do.

2 Q And on Exhibit 27-X, on the first page, at 11:00
3 p.m., channel 25 -- and this is the Boston edition as you
4 can see from the bottom of the page there -- there is a
5 program that's titled At Issue with Jeanine Graf, do you
6 see that?

7 A Yes, I do.

8 Q With a description of "Discussion" following it?

9 A Correct.

10 Q The next page is the sort of spread-out listing
11 that doesn't provide details, but if you look over at 11:00
12 on sort of the far right-hand side of the page, channel 25,
13 you see a program called Jeanine Graf, referred to as
14 Jeanine Graf?

15 A Is the second page still the Boston, from the
16 Boston TV Guide?

17 Q Yes. And then the third page of Exhibit 27-X is
18 the Los Angeles edition for a different date, isn't it?

19 A Yes, it looks like April 23rd.

20 Q On the right-hand side of that page at 7:30,
21 channel 2, there is a program entitled At Issue -
22 Discussion, do you see that?

23 A Yes, I see that.

24 Q So, armed with this TV Guide information, would
25 it be your view that that program is a syndicated program

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1 that is the same program that appeared on two stations, or
2 not?

3 A I would have -- if I were the person doing the
4 categorization, I probably would have made the assumption
5 that it was a syndicated program based on the fact that the
6 show ran two Quarterhours in both markets. Had I seen that
7 it ran six Quarterhours in one and two in others, I
8 wouldn't haven't done that.

9 Do you mind if I look at this --

10 Q Please do. You are looking now at Program
11 Suppliers' Exhibit 1?

12 A Correct. One is KCBS and the other is FXT,
13 right?

14 Q Yes.

15 A (Perusing document.) Okay.

16 Q Did you confirm in Program Suppliers's Exhibit
17 1 that that program is categorized as Syndicated?

18 A Yes, I did. I would also note that the program
19 on the Boston station had zero viewing, and that the -- it
20 ran 32 Quarterhours throughout the 6-cycle, and that the
21 program in L.A. had approximately 7700 Household Viewing
22 Hours and ran 48 Quarterhours, so we're talking about a
23 very small percentage both of broadcast and viewing.

24 Q I'm just trying to get through at this point a
25 description of exactly how the process went, and what

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1 assumptions were made, and how the decisions for program
2 categorization were made. And this At Issue has a row of
3 2s under the M column, back on Exhibit 26-X, that means it
4 was categorized as a Syndicated Series all of the times
5 that it appeared in the Viewing Study, correct?

6 A No. These are interim printouts and not final
7 printouts. This is the point at which the work is started
8 as compared to the point at which the work ends. I agree
9 that in the final product it was categorized as a Series.

10 Q You have confirmed that?

11 A Yes.

12 Q One other question, is every BIB code that starts
13 with a zero one of the dummy BIB codes?

14 A No.

15 Q How can you tell a dummy BIB code from a regular
16 BIB code?

17 A It drives me crazy every year. Does anybody have
18 a BIB book, the Series BIB book, in here, that we lent out
19 in discovery? Do you have it, Bob?

20 MR. GARRETT: Yes, but you can't have it.

21 (Laughter.)

22 THE WITNESS: When the BIB book was very new,
23 they started with five digits, the first of which was zero
24 but, in the years that have past, it's my understanding
25 that the codes are now five digits and have a non-zero.

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1 The left-most column now has a "1" in it.

2 BY MR. STEWART:

3 Q Okay, now, back to the TV Guides. The fact that
4 there is a different title on the two stations listings,
5 in your view, does not indicate that they are different
6 programs?

7 A I don't want to guess at what the people who were
8 doing the categorization thought. I'd have to say that
9 were I the person doing the categorization, I would have
10 given this a Series categorization>

11 Q Because why?

12 A Because the length of the program is the same and
13 it appeared on more than one station.

14 Q What appeared on more than one station?

15 A The title At Issue.

16 Q So, part of the title was the same on two
17 different programs that were the same length and, on that
18 basis, you would categorize it as Syndicated?

19 A Yes, I would have. Let me also --

20 Q I have some more information.

21 A Okay. I just wanted to say something also, that
22 I hope is obvious, but maybe it's not and maybe it bears
23 saying. When we do the categorization, when the computer
24 company does the categorization, we do not enter into the
25 exercise with great zeal, to see how many eggs we get in

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1 our basket. That's not the objective of program
2 categorization.

3 The objective is to accurately assign a program
4 to a category. In things like At Issue -- and I can see
5 where you are going with this, that it probably is a
6 locally produced program. I'm not going to fight to the
7 death to keep that program in that category. It doesn't
8 mean anything to us. I want the program to be where it is
9 appropriately categorized.

10 So, in things like this, I accept that an error
11 has been made, and am more than happy to include it in the
12 NAB category.

13 Q And I must say, Marsha, that I appreciate that,
14 and I know that about you. I'm not suggesting that there
15 was a devious purpose in miscategorizing programs. I just
16 want to have the process spelled out and kind of the way
17 it was done, so that we can understand it. And, further,
18 if you were provided with additional information, you would
19 recategorize it as appropriate, isn't that right?

20 A Very happily.

21 Q However, it is important to you in the process
22 of -- for your distribution purposes to your own claimants,
23 to make sure you don't miss any syndicated programs that
24 might be claimed by one of your claimants.

25 A That's right.

1 Q But you want to make sure you have as much as
2 possible, the longest list of syndicated titles as possible
3 to look at --

4 A That's right.

5 Q -- as you develop information about whether they
6 are really syndicated or not, or who they belong to.

7 A Correct.

8 Q Okay. Let me show you the next example of this,
9 and I'll ask for it to be marked as 28-X.

10 (Whereupon, the document was
11 marked for identification as
12 Exhibit No. NAB 28-X)

13 And while we are doing it, I'll pass out 29-X as
14 well, which are the TV Guide pages that go with it.

15 (Whereupon, the document was
16 marked for identification as
17 Exhibit No. NAB 29-X)

18 And I have plenty of copies, Fred, I hope you're
19 taking all the extras today.

20 MR. KOENIGSBERG: You're doing good, John, thank
21 you.

22 BY MR. STEWART:

23 Q First, these programs -- these two exhibits deal
24 with a program that's called Focus. Have you confirmed
25 whether or not Focus was categorized as a Syndicated Series

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1 in the final version of your Viewing Study?

2 A No, I haven't. Is that an hour --

3 Q I don't believe so. I thought you could look it
4 up in Exhibit 1, as you did for the last one.

5 A Oh, okay. (Perusing document.) We're talking
6 Focus, is that the one?

7 Q Correct.

8 A Okay, I've looked at it.

9 Q And is it Syndicated in the final Viewing Study?

10 A Yes, it is.

11 Q And this is an example -- just to short-circuit
12 it, I won't lead you through each step of it -- where the
13 TV Guide showed program titles that were different --
14 Focus/Young Issues on one station, and Focus on the other
15 station, and also showed different duration on the
16 Minneapolis/St. Paul channel 9 TV Guide listing as a half-
17 hour program -- you can tell that because at the next half-
18 hour there is another program -- and over on the Salt Lake
19 edition, it says 60 minute program, correct?

20 A John, I'm lost.

21 Q Okay. If you look at 29-X, which is the TV Guide
22 listing, look on the first page at 7:30, over on the left-
23 hand side, channel 9 shows Focus/Young Issues. If you look
24 at 8:00 there is a channel 9 listing for Senior Citizens
25 Forum, do you see that?

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1 A Yes.

2 Q So, that's a program that lasted only 30 minutes,
3 is that correct?

4 A Correct.

5 Q And then over on --

6 A Wait, is this KMFT, is that the station?

7 Q Yes. And then over on the next page --

8 A Wait, hold it, I'm not ready yet.

9 Q Okay.

10 A Okay.

11 Q And over on the next page, you have a program
12 that's titled -- at 8:00 a.m., channel 5, a program titled
13 "Focus", no Focus/Young Issues, and it indicates it's a
14 discussion program of 60 minutes duration, do you see that?

15 A Yes.

16 Q And, in fact, that's exactly what -- with respect
17 to the program duration, that's exactly what your bible
18 shows, Exhibit 28-X shows 2 Quarterhours for Focus on KMSP,
19 Indianapolis/St. Paul, and 4 Quarterhours for the KSL, Salt
20 Lake City version of the program, correct?

21 A That's right.

22 Q Now, your Exhibit 28-X, which is the
23 categorization bible, lists both of those programs with the
24 same title, correct?

25 A Correct.

1 Q Lists them both with the same BIB code, correct?

2 A Correct.

3 Q So, it has taken those two programs and
4 considered them a single syndicated program, correct?

5 A That's right.

6 Q Do you agree with that methodology?

7 A I would like to speak with the people who did the
8 categorization before commenting.

9 Q How would that have come about, given what you
10 said on the last one where the significant factor is, in
11 particular, the duration?

12 A I don't know, that's why I want to talk to the
13 people who did the categorization.

14 Q Okay. Let me show you another one, and I won't
15 show you the other three that we've got which were selected
16 out.

17 I'll hand out the next exhibit which I would like
18 to have you mark NAB 30-X.

19 (Whereupon, the document was
20 marked for identification as
21 Exhibit No. NAB 30-X)

22 And then the next exhibit, which I would ask you
23 to mark as 31-X.

24 (Whereupon, the document was
25 marked for identification as

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Exhibit No. NAB 31-X)

Marsha, looking first at 31-X, which is the TV Guide pages, you'll see that the first page is a San Francisco page, at 10:00 a.m., channel shows People Are Talking, 60 minutes, do you see that?

A I see that.

Q The next is a Philadelphia page, 12:30, channel 3, People are Talking, and there's another program on channel 3:00 at 1:00 p.m., so that appears to be a 30-minute program.

A I see that.

Q The next page is a Boston edition, at 12:30, channel 4, People Are Talking, 60 minutes, do you see that?

A I see that.

Q The next page, New York edition, 10:00 a.m., channel 9, People Are Talking, 2 hours, with a further description, "Scheduled: This week's tabloid stories. (Live)".

A Not to be missed.

Q Now, based on the TV Guide information, would you consider all of those the same syndicated program?

A What are the stations that we're talking about now?

Q Subject to your check, the San Francisco channel 5 is KPIX; Philadelphia channel 3 is KYW; Boston channel

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1 4 is WBZ; and New York channel 9 is WWOR.

2 A Well, the comment that I want to make except that
3 WWOR -- actually, two comments, that don't include WWOR.
4 First of all, I notice that in the Nielsen assignment of
5 a code to People Are Talking, regardless of the station on
6 which the program ran, they have assigned the same code to
7 all the broadcasts. So, that is a piece of information to
8 which Nielsen has access that I don't anything I can tell
9 you about it. However, all of the other stations,
10 exclusive of WWOR, I believe, are Group W stations, and I
11 know that Group W has a group of programs that it makes
12 available to its sister stations. Not knowing anymore about
13 this, it may not have been the same episode in each of
14 those cases, but I would like to investigate further
15 whether it is, indeed, the same program.

16 Q If you will note, on two of the non-WWOR
17 versions, there are different program durations.

18 A That doesn't bother me.

19 Q In each case, that doesn't bother you?

20 A No, it doesn't.

21 Q So, you, knowing something about the way Group
22 W stations operate, would assume that this is a Syndicated
23 Series, at least on the Group W stations, even though they
24 are different durations?

25 A Yes, I would.

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1 Q What about WWOR?

2 A That I can't speak for.

3 Q Do you think it's the same program?

4 A Is there a description in here? Is that the one
5 that has the tabloid?

6 Q Yes.

7 A I don't know. My guess is that it's not the same
8 program.

9 Q All right. So, even though the factor you
10 identified as an important factor when we were talking
11 about At Issue, which is whether the programs are the same
12 duration, doesn't suggest that the Group W versions of this
13 People Are Talking program are syndicated, you would
14 override that in this case, and assume that it is
15 syndicated?

16 A Let me tell you that I have been working with
17 television programs for almost ten years now. It's
18 wonderful to have a rule that applies 100 percent in every
19 single case, but it doesn't always work. And I think as
20 you and I particularly know, with respect to Group W, those
21 programs have always -- I don't want to say been a thorn
22 between us, but they have certainly been an issue between
23 us.

24 The Group W Company frequently will take a
25 program and make a special out of it, and that can have a

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1 longer duration. So, while I am not saying that it was
2 misclassified nor that it was correctly classified, I am
3 saying here the fact that these are Group W stations makes
4 me wonder what was this program.

5 Q And you don't have to check this, but back on Mr.
6 Cooper's Exhibit ARC-4, the list of programs and their
7 viewing hours from the top down, People Are Talking appears
8 on the first page of as number 48.

9 A Probably because of the WWOR inclusion.

10 Q So, as you did with the At Issue one where you
11 went and looked at the viewing and said it was zero so it
12 doesn't really make a difference, this could make a
13 difference from your perspective?

14 A It could make a difference, but I want to be
15 clear that determining whether or not there was viewing was
16 not an activity that took place at the time the program was
17 categorized because, as you can see from these documents,
18 the viewing had not been merged.

19 Q Right.

20 CHAIRMAN AGUERO: Zero viewing for Focus?

21 THE WITNESS: Which one --

22 MR. STEWART: No, actually there were zero
23 viewing hours on one of the stations, but not the other
24 one and, actually, we're not going to go through the
25 viewing hours personally in detail. We will at a future

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1 point in this proceeding.

2 I brought it up because Marsha had gone to the
3 trouble of looking on our first example, to see whether it
4 was -- that Marsha had gone to the trouble of looking up
5 the first program we talked about, to see whether, in her
6 view, it would make a significant difference in the end,
7 and I just wanted to point out that this had more viewing
8 than that, and we're not by any means finished with
9 supplying additional information, let's say, to revisit the
10 categorization of some of these syndicated programs.

11 Now, before I introduce the next exhibit, I want
12 to add it was not presented to us under any explicit
13 confidentiality request, but I want to clear with counsel
14 for Program Suppliers before we put it in the record, that
15 it is not considered confidential in any way.

16 MR. LANE: Okay.

17 MR. STEWART: Then I would ask that this be
18 marked as 32-X and, as soon as I've finished passing them
19 out, I will ask you to explain what it is.

20 (Whereupon, the document was
21 marked for identification as
22 Exhibit No. NAB 32-X)

23 THE WITNESS: What is your question?

24 BY MR. STEWART:

25 Q What is this?

1 A This is two pages from the property list supplied
2 to MPAA by Turner Broadcasting.

3 Q And you supplied these to me as part of our
4 discovery process, correct?

5 A That's right.

6 Q And were these the only two pages -- did you
7 prepare this list physically, was it typed from other
8 information, or was it something you got from WTBS?

9 A This is an exact photocopy of what they provided
10 me.

11 Q Did they provide you with any other listing for
12 any other program or property that had a name like NWA
13 Wrestling, or any other version of NWA in the title?

14 A No, they had two different versions of it, and
15 I gave you 100 percent of what I had.

16 Q Then let me hand out -- and I'm not going to have
17 this marked as an exhibit because it's a copy of a few
18 pages from the Program Suppliers's Exhibit 1 which you have
19 before you, which will soon be in evidence, I suppose.
20 (Handing document.) Would you confirm that this is a copy
21 of the WTBS 6-cycle listing from Program Suppliers's
22 Exhibit 1?

23 A Yes, I confirm that.

24 Q Now, if you would turn to the third page of this
25 copy of the part of Program Suppliers's Exhibit 1, you'll

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1 see several listings beginning with NWA, do you see that?

2 A I do.

3 Q And all those programs are categorized as
4 Syndicated Series, correct?

5 A Correct.

6 Q You can tell that because over in the Program
7 Type column, it says "2SS", right?

8 A That's right.

9 Q Now, you see that there are two listings there
10 and they are abbreviated. Tell me if this is a fair
11 reading of the abbreviation. The first one is NWA Pro
12 Wrestling, the second is NWA Wrestling, and the third is
13 NWA Main Event, is that right?

14 A That's correct.

15 Q Now, the two pages on Exhibit 32-X refer to NWA
16 Main Event and NWA Pro Wrestling, do you see that?

17 A I see that.

18 Q But not NWS Wrestling?

19 A Correct.

20 Q And, further, if you -- all three of these
21 programs were provided with the same program code in the
22 categorization process, correct?

23 A That's right.

24 Q 8721?

25 A No, that is the code that Nielsen --

1 Q Oh, that's Nielsen's.

2 A Yes. Our code is the one on the right-hand side,
3 which is identical for all three -- 6150.

4 Q And is that a dummy BIB code or not?

5 A I believe it is.

6 Q The program, NWA Wrestling, appears, based on the
7 Program Suppliers' 1 Exhibit, to have been broadcast in
8 July, October and November, during those sweep periods, is
9 that right?

10 A Correct.

11 Q At 2430, 2215 and 2200 on Friday?

12 A That's right.

13 Q That's sort of late at night on Friday, or even
14 early Saturday morning?

15 A That's right.

16 Q Now, if you look back at 32-X, the NWA Main Event
17 program was not broadcast at those times, was it?

18 A No, it wasn't.

19 Q And they didn't provide you with broadcast times
20 for NWA Pro Wrestling, did they?

21 A No.

22 Q They actually don't show it as having been
23 broadcast on WTBS in their list to you, correct?

24 A They certainly don't, but it certainly did show
25 up in the Nielsen listing.

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1 Q Okay. Now, based on this much information, do
2 you believe that all those three wrestling programs were
3 the same Syndicated program?

4 A May I confer with counsel?

5 Q Sure.

6 (The witness conferred with counsel.)

7 A NWA Wrestling came up between us and Turner last
8 year in the 1988 study, and I recalled all of the turmoil
9 that the wrestling problems caused in the 1983 or '86
10 proceeding.

11 Q '83.

12 A So, before categorizing the programs, I called
13 the woman who is the contact person at Turner. That's what
14 I was asking Mr. Lane, if I could share what happened in
15 the telephone call with you.

16 When I spoke with the woman who is my contact
17 there, I said, "Tell me about the wrestling program on
18 Turner". Her directions to me is if the program begins
19 with the designation "NWA", it is a Syndicated program.
20 So, based on her oral information to me and the similarity
21 in titles with the property list, we categorized that as
22 a Syndicated program.

23 Q Did you actually ask her about the difference
24 between NWA Wrestling and NWA Pro Wrestling or NWA Main
25 Event?

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1 A I did not.

2 Q And the person you're talking about is Gina
3 Henschen, H, e, n, s, c, h, e, n?

4 A That's correct.

5 Q And did she provide you with the writing from
6 which you copied what I've introduced as Exhibit 32-X?

7 A Yes, this is two pages from a letter from her to
8 me.

9 Q Now, back in your testimony at page 13, you say
10 in the first full paragraph there, "There are currently
11 three wrestling programs claimed by our represented
12 companies", do you see that?

13 A Yes.

14 Q What are those wrestling programs?

15 A Wrestling --

16 Q That's NWA Wrestling?

17 A Correct. The Wide World -- World Wrestling
18 Federation -- WWF -- World Wrestling Federation, and
19 something having to do with women wrestling, but I can't
20 remember the name of it. I think it's GLOW, which is
21 Gorgeous Ladies of Wrestling. I'm not sure that's the one.
22 There are actually two women's wrestling programs, and I'm
23 not sure which one is claimed, one of which is GLOW, but
24 I'm not sure if that's the one one of our companies claims.

25 Q If you would go back to the copy of the WTBS

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1 viewing printout that I put in without marking as an
2 exhibit, and look down to the bottom of that last page,
3 you'll see some other program titles that appear to refer
4 to wrestling, do you see that?

5 A Yes, I see the one at the very end -- Wrestling -
6 Hits.

7 Q What about World CHP WRST?

8 A Yes, I see those categorized as Series.

9 Q Are they one of the three wrestling programs that
10 you represent?

11 A No.

12 Q So, those are programs that you categorized as
13 Syndicated Series, but have you identified the owner of
14 those programs and you don't represent them, or do you just
15 not know who syndicates them?

16 A Let me see if I know the answer to your question.
17 I think this is the same -- I think the World Championship
18 Wrestling was the same program that we wrestled with in '83
19 and that had been categorized as a Series based on
20 information provided to us by Turner.

21 Q Categorized in 1983?

22 A Correct.

23 Q Well, in fact, in the 1983 proceeding, there was
24 a stipulation that ended up between us and MPAA and Turner,
25 actually, categorizing two of the separately named

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1 wrestling programs as Syndicated Series, and two of the
2 separately named wrestling programs as your categorization
3 of Local, or station-produced programs, do you recall that?

4 A Vaguely.

5 Q Do you happen to know, for those wrestling
6 programs at the bottom of that page now, whether you know
7 the syndicator or who you think the syndicator is but that
8 you don't represent them, or that you simply don't know
9 who, if anybody, the syndicator is?

10 A I personally know who claims them. Let me just
11 look at my data and see if there is anything I can tell you
12 about it, okay? (Perusing document.)

13 CHAIRMAN AGUERO: Does NAB claim the National
14 Wrestling Alliance Main Event?

15 MR. STEWART: No, we do not, based on information
16 that's available to me at this time.

17 BY MR. STEWART:

18 Q Let me help you with one more fact that I just
19 have noticed. If you look at the first page of ARC-4, that
20 is the long list of Syndicated programs, program number 22
21 on the first page --

22 A That's the one I'm looking for.

23 Q -- it's World Wrestling Federation wrestling
24 you've got it entitled, and you've got a BIB code of 06559
25 with 21 million-some Household Viewing Hours, and on this

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1 copy of the Program Suppliers' Exhibit 1 page for WTBS, the
2 BIB code for those World Championship or World CHP
3 wrestling programs if 06559.

4 A That's exactly what I'm looking for.

5 Q So, your position, at least with respect to the
6 Viewing Study we've got, is that these two programs on
7 WTBS, totaling about 16 million Viewing Hours, according
8 to this printout, are World Wrestling Federation Syndicated
9 programs?

10 A Not yet.

11 Q Okay.

12 A (Perusing document.) Okay, now ask.

13 Q Your position is that the two wrestling programs
14 on WTBS that are called World CHP Wrestling, roughly, that
15 are on that last page, are Syndicated wrestling programs
16 and are syndicated by the World Wrestling Federation?

17 A That is what the people who did the
18 categorization have done with that program. I don't have
19 information to confirm it or say it's not.

20 Q Okay. And those two programs on WTBS alone would
21 be on the first page of the most widely viewed Syndicated
22 programs if, in fact, they were Syndicated programs?

23 A Yes, they would appear there.

24 Q Now, back in the 1983 case, you put wrestling
25 programs in something that wasn't syndicated as far as you

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1 could tell, into something called Minor Sports.

2 A That's right.

3 Q In the 1989 proceeding, you've gotten rid of the
4 Minor Sports category, correct?

5 A That's right.

6 Q And all of the programs that used to be Minor
7 Sports, these wrestling programs being the principal
8 example, are now in the Syndicated Series category,
9 correct?

10 A No. There were some sports in the Minor Sports
11 category that were, for example, a local high school
12 football game. Insofar as we were able to identify the
13 sporting event as something local, it went to the Local
14 category. Insofar as we were able to determine that
15 something was on multiple stations, then it went to the
16 Syndicated category.

17 Q But these wrestling programs with a lot of
18 viewing are in the Syndicated Series category and not the
19 Local category?

20 A That's right, the ones that you have named.

21 Q Back to page 13 in your testimony, the next
22 paragraph talks about Spanish-language programming, do you
23 see that?

24 A Yes.

25 Q Are you aware whether there's any Spanish-

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1 language program that is categorized other than as a
2 Syndicated Series in your Viewing Study?

3 A One of the Spanish-language stations is KMEX in
4 Los Angeles. I see programming assigned to the Series
5 category, to the Local category, to Devotional category,
6 to Movies, and to Other. So, at least on what I consider
7 to be our largest Spanish-language station, it has been
8 assigned to all categories.

9 Q If the categorizer, the people who are doing the
10 program categorization, ran across a Spanish-language
11 program on a non-Spanish-language station -- that is, other
12 than KMEX --

13 A Okay, a Spanish-language program on a non-
14 Spanish-language station -- okay?

15 Q Would they have assumed that it was a Syndicated
16 Series?

17 A I don't know. Can you name a program?

18 Q Yes, Charlando.

19 A Charlando.

20 Q Charlando was categorized as a Syndicated Series,
21 correct?

22 A I don't know. Can you show me where it is?

23 Q We don't need to discuss to that level of detail.

24 I want to turn now from program categorization,
25 to the section of your testimony that talks about the study

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1 overall, which begins at page 14 --

2 CHAIRMAN AGUERO: Mr. Stewart, do you want to
3 have a five-minute recess and continue, or do you want to
4 have lunch right now?

5 MR. STEWART: Whatever you prefer. This is a
6 good breaking point for me. I don't know that I have --
7 I may have a half and hour, and we can do it either before
8 or after lunch, that's fine with me.

9 CHAIRMAN AGUERO: Let's take a five-minute
10 recess.

11 (Whereupon, a short recess was taken.)

12 CHAIRMAN AGUERO: Mr. Stewart?

13 BY MR. STEWART:

14 Q Marsha, I want to talk with you a bit first about
15 sampling, the selection of your list of programs that are
16 included in the 1989 Viewing Study.

17 A The selection of programs, or stations?

18 Q Stations, as opposed to categorization of
19 programs, which we talked about earlier. Now, you said
20 yesterday in your direct testimony, that there was a
21 criterion about having 80,000 distant subscribers in order
22 for a station to be listed for the study, is that right?

23 A I think I was talking about non-commercial
24 station selection.

25 Q You did the 100,000-subscriber cut-off for the -

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1 -

2 A For the non-commercial.

3 Q Right. Do you know whether -- well, let's look
4 at it this way. Do you know whether there actually was an
5 80,000-subscriber cut-off for commercial stations?

6 A I was not the person who pulled that sample, Mr.
7 Cooper was, using the data that we had available at the
8 time, and I think he can answer questions about the
9 selection of the commercial stations better than I can.

10 Q And the data available to you at the time, do yo
11 know what that was?

12 A It was a printout -- well, Mr. Cooper could
13 answer these questions.

14 Q Well, I'm concerned because you sponsored Exhibit
15 MEK-8, which talks about some of these issues, and I want
16 to make sure that I get somebody to answer the questions
17 that I have.

18 A Well, in terms of the actual station selection,
19 I didn't do the work, so I don't have any first-hand
20 information that I can share with you but, if you go beyond
21 that and I know the answers, I'll be happy to tell you.

22 Q Let's look at MEK-8 --

23 A That's the boilerplate, right?

24 Q Yes. And turn to page A-6. You see there is a
25 description of Study Methodology and the first part talks

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1 about Station Selection, do you see that?

2 A Correct.

3 Q Now, down a couple of paragraphs, there are two
4 block-indented paragraphs, do you see that?

5 A Yes.

6 Q The first one says "The station had to have been
7 available on a 'full-time distant basis' to at least 80,000
8 subscribers of 'Form 3' cable systems during the 1989-1
9 accounting period", do you see that?

10 A I see that.

11 Q Do you know why it was limited to 1989-1?

12 A No, I don't.

13 Q Would you read the second paragraph immediately
14 below that?

15 A "Stations which had been available as 'full-time'
16 distant signals' to at least 80,000 subscribers during the
17 1986-1 to 1988-2 periods, when averaged, were also
18 included."

19 Q Were you aware of that part of the selection of
20 the stations for the study?

21 A Only tangentially. I think when you speak with
22 Mr. Cooper, he's going to tell you that we used the very
23 best data that we had available at the time, and I'm going
24 to speculate that we did not have any '89-2 data at the
25 time we had to make our selection.

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1 Q If I had questions about the kind of viewing that
2 is reported in the Nielsen Study, should I direct those to
3 Mr. Cooper?

4 A The kind of viewing?

5 Q Yes. I mean, that is, what viewing is actually
6 represented in the numbers that come out in the Program
7 Suppliers' Exhibit 1, the viewing numbers.

8 A Exhibit 1 is the printout up there, right?

9 Q Yes.

10 A Allen is sponsoring that exhibit.

11 Q Again, I want to make sure that I am able to ask
12 Mr. Cooper about this, so if I could have just a minute to
13 look at Mr. Cooper's testimony here. There is some overlap
14 between your testimony and his. (Perusing document.)

15 All right. Let's talk for a moment about what
16 this list of 147 stations represents. You talk in your
17 testimony at page 15 and following, about the
18 representativeness of the data that's taken out of the
19 viewing data, is that correct?

20 A That's right.

21 Q It's not a random sample, as you said yesterday,
22 correct?

23 A It is not a random sample.

24 Q And as a result of that, you cannot say, MPAA
25 cannot say, with any statistical confidence, that the

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1 numbers you've selected represent distant signal viewing
2 in 1989, throughout the distant signal universe, can you?

3 A I'm not sure that I would agree with that
4 statement, and the reason I don't agree with the statement
5 is -- actually refers to your statement about the sample
6 itself not being a random sample. I don't think that we've
7 ever -- I think on many occasions we have said it's not a
8 random sample of stations. However, it is a random sample
9 of something else.

10 And when you go back and you look at the
11 foundation of the study, one of the things that's true is
12 that the diaries are placed randomly throughout the United
13 States. In my judgment, because of this random placing of
14 diaries, we have a very good random sampling of viewing,
15 of what subscribers actually watched in 1989.

16 So, yes, it's true, our station sample is not
17 random. I think our viewing is very random.

18 Q Okay. Now, first, do you have training in
19 statistical methodology?

20 A Yes, I do.

21 Q Are you speaking as an expert in statistical
22 methodology when you say that that's a random sample?

23 A I am not.

24 Q Nielsen has a random sample of the viewing in the
25 cable households in the United States in 1989, in its

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1 database, in its NSI database, correct?

2 A That's right.

3 Q But that's not what you have in your study,
4 correct?

5 A I think we do have a random sampling of
6 subscribers and, therefore, what they watched, in our
7 study.

8 Q But what you have -- correct me if I'm wrong --
9 is a non-randomly selected portion of Nielsen's randomly
10 sampled viewing, correct?

11 A That is true, but also what I believe about our
12 sample, essentially, there is the idea that on our 147
13 stations there are certain programs that appear, and that
14 in the other 5-or-600 stations that are not in the sample,
15 it's a completely different set of programs, and that if
16 people are watching the 147 stations and that group of
17 programs, then they couldn't possibly be watching the other
18 5-or-600 stations in that group.

19 I believe that the programs that are on the 147
20 stations are the same programs that are on the other 5-or-
21 600 stations. Insofar as our stations represent such a
22 high number of subscribers, I believe that the programs
23 that are captured by our stations are representative of the
24 universe of television programs, and because our randomly
25 selected subscribers are watching those programs, I believe

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1 that it represents the universe of what is being watched.

2 Q Boy.

3 (Laughter.)

4 I don't even know where to start.

5 First of all, let me take you to MEK-8, page A-
6 70, do you see that?

7 A Yes, I am open there.

8 Q This is what Nielsen says about this study that
9 you've presented, correct?

10 A Yes, it is.

11 Q And the first limitation under "A. Selected
12 Stations", there is a sentence that says, the last
13 sentence, "Estimates reported herein do not apply to other
14 stations failing to meet the stated criteria" -- that is,
15 all the other stations, the 580-some distant signals that
16 were left out of his study, correct?

17 A That's right.

18 Q So, Nielsen says you can't tell anything about
19 the viewing of the stations outside the list, not the
20 random sample, the list of 147, based on what's in the
21 Nielsen Study that they've provided you, correct?

22 A That's what Nielsen says.

23 Q Number two, you talked about representing
24 subscriber incidents, a large portion of subscriber
25 incidents, and that's on page 15 of your testimony. If you

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1 look in that second full paragraph, towards the bottom of
2 the page, you see 86 -- your so-called "sample stations
3 account for somewhat more than 86 percent of instances of
4 distant signal carriage", do you see that?

5 A Yes.

6 Q Now, first of all, that means 14 percent were
7 left out, correct?

8 A That's right.

9 Q There are some -- in fact, most -- no -- in fact,
10 all categories of viewing other than the MPAA category of
11 viewing reported in this study, fall below 14 percent,
12 don't they?

13 A Say that again?

14 Q You've presented the Tribunal with a series of
15 percentage shares in your Viewing Study.

16 A For each of the categories of programming?

17 Q Right.

18 A Yes.

19 Q And the only one that's above 14 percent, if I
20 recall correctly, is the MPAA percentage, right?

21 A I believe that's correct.

22 Q If you left out 14 percent of the viewing, then
23 you have the potential -- may I pause for a moment and ask
24 the Tribunal -- we've sort of been through this in prior
25 proceedings -- and ask the Tribunal to ask Mr. Cooper not

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1 to make audible comments until he is on the stand.

2 CHAIRMAN AGUERO: Mr. Cooper, would you please?

3 MR. COOPER: I apologize.

4 MR. STEWART: Thank you.

5 BY MR. STEWART:

6 Q If you left out 14 percent of the viewing, then
7 without knowing anything more about the viewing on the
8 stations that you left out, there's no way to tell whether
9 all that 14 percent might have gone to somebody other than
10 Program Suppliers, is there?

11 A First of all, I do not make the correlation
12 between -- I don't make the correlation that you're making,
13 that this 14 percent of subscribers who were not measured,
14 equals some unallocated share of viewing. I don't agree
15 with that at all.

16 My position on this is that 86 percent is a big
17 number. It represents a large portion of what cable
18 television subscribers, the stations that are available to
19 them, and the stations are available to them because they
20 are popular.

21 I think that the programming that's on the 147
22 stations is the same programming that's on the rest of the
23 stations. And as Mr. Valenti said yesterday, the votes are
24 going out for what is popular. The stations are popular
25 and the programs on the stations are popular, as the people

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1 have watched.

2 Q From your perspective, 86 percent is a big number
3 because whatever happens on the other 14 percent couldn't
4 affect the MPAA viewing percentage very much, correct?

5 A It is my opinion that what happens in the 14
6 percent is virtually identical to what happens in the 86
7 percent.

8 Q That's inconsistent with Nielsen's view of that,
9 correct?

10 A I think it is.

11 Q Now, you said that the other stations have the
12 same programming but, in fact, when you added a few more
13 stations to your list this year, you found additional
14 programs, didn't you?

15 A Yes, we did.

16 Q That was the purpose of adding additional
17 stations, wasn't it?

18 A No.

19 Q Okay. Now, going back to the 86 percent number,
20 that's 86 percent of distant subscriber incidents to Form
21 3 systems, correct?

22 A Can I say it my way?

23 Q Yes.

24 A It is the -- let me see if I can say it my way.
25 It is the number of subscribers of Form 3 cable systems who

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1 have access to certain stations on a distant signal basis.

2 Q But it's limited to Form 3 subscribers.

3 A That's right.

4 Q There are also a whole lot of subscribers to Form
5 1 and Form 2 cable systems in the country, right?

6 A That's right.

7 Q They are included in the viewing that you report
8 in your MPAA study?

9 A That's right.

10 Q So, if you have 86 percent of the Form 3
11 subscribers, and then you go out and you measure Form 1
12 subscribers, Form 2 subscribers, and Form 3 subscribers,
13 how do you know anything about the ones you've left out?

14 A The Form 3 system payments account for 98 percent
15 of the Royalty Fund. So, in my opinion, 98 percent is a
16 real high number. And insofar as -- again, I'm going to
17 say this over and over again -- the Form 3 systems --

18 COMMISSIONER ARGETSINGER: You don't need to
19 state your views on abortion.

20 (Laughter.)

21 THE WITNESS: Don't worry, you'd be shocked.

22 The Form 3 systems, in and of themselves,
23 contribute the lion's share of the royalties. The 147
24 stations determined by using Form 3 data account, again,
25 for a smaller but almost equally -- I think it's 96 percent

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1 -- of the royalties. In terms of the sample stations, 86
2 percent of subscribers are getting these 147 stations.
3 Anything left cannot possibly move these numbers.

4 BY MR. STEWART:

5 Q Well, if that -- first, you look at Form 3
6 subscribers to select your list of 147 stations.

7 A Right.

8 Q Then you go out over here and measure viewing by
9 all subscribers to all systems. You have no idea what
10 percentage of the universe you're measuring, your list of
11 147 stations represents, do you?

12 A I think I do. I think I have said the
13 percentages. I can read them off the page. I believe
14 this.

15 Q Well, let me ask you this -- and I appreciate
16 that. What percentage of all Form 1, Form 2, and Form 3
17 distant subscribers are represented by your -- subscriber
18 incidents -- are represented by your 147 stations?

19 A Well, if the Form 3 account for 86 percent, then
20 the 1s and 2s account for the other 14 percent.

21 Q Oh, no.

22 A Have I messed up there?

23 Q Yes, I think so. Isn't your testimony that the
24 147 stations represent 86 percent of the distant subscriber
25 incidents on Form 3 stations -- Form 3 systems alone?

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1 A Correct.

2 Q You don't have any idea what percentage of
3 distant signal subscriber incidents on Form 1 and 2 systems
4 your 147 stations represents, do you?

5 A The Form 1s and 2s that don't use the distant-
6 local designation in determining the royalty fee.
7 Therefore, I'm unaware of a formula whereby what you're
8 looking for could be calculated.

9 Q See, I'm concerned that we're mixing apples and
10 oranges here because, when you give your list of counties
11 to Nielsen whether the signal is distant or not, they go
12 and find some viewing in one of those counties, and it
13 happens to be by a subscriber to a Form 1 system, then it
14 doesn't matter whether the Form 1 system has said which
15 signals are distant or not, you've said it.

16 A That's right.

17 Q So, how they calculate their fees has nothing to
18 do with whether your 147 stations are an appropriate
19 representation of the whole universe of cable subscriber
20 viewing in 1989?

21 A I think it is representative.

22 Q I see. And that's because of this 86 percent
23 number?

24 A Because of the 86 percent number, and because I
25 believe that the programming on these 147 stations is

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1 virtually the same programming on the balance of the
2 stations.

3 CHAIRMAN AGUERO: Any questions, Commissioners?

4 MR. LANE: I don't think he's finished.

5 MR. STEWART: I'm not finished. If I could have
6 a moment to reflect here.

7 MR. LANE: It was a good try.

8 (Laughter.)

9 COMMISSIONER ARGETSINGER: Wishful thinking here.

10 (Laughter.)

11 BY MR. STEWART:

12 Q All right, let me try it this way. If you were
13 doing a survey of people, to try to determine what kinds
14 of cars they've bought in the last year, and you break down
15 your universe into Republicans, Democrats, and Independent
16 --

17 CHAIRMAN AGUERO: Who will win the elections?

18 MR. STEWART: Buy more cars -- I don't know.

19 BY MR. STEWART:

20 Q -- and you select people -- no, that doesn't
21 work.

22 (Laughter.)

23 A You can keep us both out of trouble if you keep
24 talking, John.

25 (Laughter.)

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1 Q If you measure 86 percent -- make sure you
2 measure 86 percent of the Republican -- and, by the way,
3 not randomly selected, or randomly sampled -- you study the
4 86 percent of Republicans who have the highest incomes,
5 and your goal is to try to determine how the entire
6 populace, how many cars of different types the entire
7 populace buys, you base your study on the 86 percent of the
8 Republicans only with the highest incomes, are you going
9 to get anything that allows you confidently to say what
10 distribution of car purchases are made throughout the
11 entire population?

12 A In that example, I would say no.

13 Q And you don't see the parallel between that and
14 the way that you've selected a list of the most widely
15 carried Form 3 systems and then gone off to attempt to
16 measure Form 1, 2 and 3 viewing?

17 A I don't see any parallel whatsoever.

18 Q Okay. If you would turn to page A-70 of your
19 MEK-8 for a moment. You talk about how Nielsen says that
20 the viewing estimates reported herein do not apply to other
21 stations -- that's in "A".

22 If you look down in "B", under the second
23 paragraph of Selected Households, you'll see that "viewing
24 estimates in this report are based upon the NSI sample"?
25 You see where it says "the viewing estimates in this report

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1 are based upon the NSI sample. They are subject to
2 sampling error"?

3 A Yes, I see that.

4 Q Yet there is no sampling error reported in your
5 numbers that you provide to the Tribunal, correct?

6 A No, there's not.

7 Q And why is that?

8 A I've never calculated one, for one reason.

9 Q Can you calculate one?

10 A I think I know how to do that.

11 Q If you calculated one, would you -- would you
12 calculate one and share it with us?

13 A Not unless directed to do so by the Tribunal.

14 Q Well, my reading of the Tribunal's rules, which
15 I don't have with me --

16 MR. CASSLER: I have them.

17 MR. STEWART: It's actually 301.49(f)(1) of the
18 Tribunal's rules. There's a requirement that sample
19 surveys be accompanied by a statement of their validity and
20 confidence limits on major estimates. I have requested
21 such data in the discovery process and was not provided
22 with such data, and I believe we have a right to have it
23 if it, in fact, can be calculated.

24 THE WITNESS: John, in the next paragraph under
25 "B", is that what you're looking for?

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1 MR. STEWART: That's what I was reading from.

2 THE WITNESS: I thought you were reading -- and
3 so if we were to provide you with the NSI supplement that
4 describes that, is that responsive to your request?

5 MR. STEWART: No, it's not, because -- let me
6 just say that I don't believe that it's possible to
7 calculate a confidence interval around the numbers because
8 I don't think they are representative of anything and, in
9 fact, that they aggregate viewing data which does have
10 confidence intervals around it in the NSI supplement in
11 such a way that they cannot be relied upon to represent
12 viewing in the universe and, therefore, a margin of error
13 simply can't be calculated as a statistical matter because
14 they are not representative data. That was my
15 understanding of the import of the response I got to my
16 discovery request. But if the witness or Mr. Cooper
17 believes that there is such a thing as a margin of error
18 around these viewing percentages that they have presented
19 to the Tribunal, then I'd like to have them calculate it
20 pursuant to that rule of the Tribunal's and let us cross-
21 examine on that.

22 CHAIRMAN AGUERO: Mr. Lane?

23 MR. LANE: Mr. Chairman, to tell you the truth,
24 I don't know the letter to which Mr. Stewart is referring.
25 I was not in town in the discovery process and I did not

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1 read all the discovery letters, so I'm unclear on that.

2 This particular paragraph, as I read the
3 paragraph, indicates that the sampling errors are
4 identified in that reference supplement that's referred to
5 in that paragraph and, obviously, we can make that
6 available, but any further comment -- I'm just not sure
7 what we said and, without knowing that, I would hesitate
8 to say something in response.

9 CHAIRMAN AGUERO: Do you know what it said?

10 MR. LANE: I didn't say it -- I'm sorry -- what
11 MPAA or --

12 CHAIRMAN AGUERO: Does anyone from MPAA say it -
13 - Mr. Stewart?

14 MR. STEWART: I don't have the letter with me,
15 I'm sorry. Mr. Scheiner made a reference to Mr.
16 Lindstrom's testimony from a previous year, and did not
17 provide me with the data that is required pursuant to that
18 rule and, as I say, it's my belief and understanding of the
19 study, that it is impossible to provide a margin of error
20 because it doesn't represent anything.

21 COMMISSIONER ARGETSINGER: Is this something you
22 can work out later, or do you need to do it now before we
23 proceed?

24 MR. STEWART: Well, if -- I'm a little perplexed
25 by the testimony I've just elicited. Marsha, who says she

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1 has statistical training, says she can calculate a
2 confidence interval. If that's the case, then I need to
3 cross-examine her or whoever provides it, on what that is.
4 If it's the case that no such confidence interval can be
5 calculated, then we'll move on.

6 COMMISSIONER ARGETSINGER: Mr. Chairman, this
7 might be a good time to break for lunch.

8 CHAIRMAN AGUERO: Yes. How long will it take you
9 to do the calculation, Marsha?

10 THE WITNESS: I'd have to go back, pull out my
11 statistics book, and --

12 CHAIRMAN AGUERO: How long?

13 THE WITNESS: About an afternoon.

14 COMMISSIONER ARGETSINGER: They might be able to
15 work this out, I don't know. I am a little confused as to
16 what they want, and maybe the counsel, opposing counsel,
17 don't understand what each other wants, but maybe they can
18 work it out.

19 MR. CASSLER: John, are you asking just for the
20 confidence limit on the NSI diary, or the whole result?

21 MR. STEWART: On the results of what's been
22 presented here.

23 THE WITNESS: I thought you were asking only for
24 the station selection.

25 MR. STEWART: I'm saying that they have presented

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1 an 83-some-percent viewing percentage for programs
2 represented by MPAA, and the question would be for a sample
3 survey that purports to represent the universe, is that 83
4 percent plus-or-minus 2 percent or whatever, and that's
5 what the CRT's rules contemplate being provided to the
6 other parties, so you know what the range in the universe
7 is, and that's not been provided with this study.

8 COMMISSIONER ARGETSINGER: Well, Mr. Scheiner,
9 may I ask -- so maybe we won't have to get involved in this
10 -- is this something that looks like it could be worked out
11 in a few minutes, or --

12 MR. SCHEINER: My recollection is that in
13 response to the request for the sampling error, if this so
14 indicated, we did refer them to the earlier testimony of
15 Mr. Lindstrom on that score. Is that about the sense of
16 the response?

17 MR. STEWART: Yes.

18 MR. SCHEINER: And I don't know that we can
19 furnish anything additional at this juncture, or that
20 Marsha's analysis would be anymore helpful to what we have
21 reported.

22 COMMISSIONER ARGETSINGER: Then in that case, I
23 suppose the Tribunal will have to focus in on just what it
24 is you want. Is it profitable to take a break for an hour
25 for lunch and maybe you can figure it out, and then come

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1 back to us and say, yes, we can do it or, no, we can't, and
2 that at that point then, the Tribunal can --

3 MR. SCHEINER: We have an answer right now.
4 Marsha said she simply couldn't do it in that period of
5 time.

6 COMMISSIONER ARGETSINGER: I mean, can you agree
7 to whether you will furnish it or not.

8 CHAIRMAN AGUERO: Mr. Garrett?

9 MR. GARRETT: Mr. Chairman, I hate to stay out
10 of any fight. I, too --

11 THE REPORTER: I can't hear him.

12 CHAIRMAN AGUERO: You can't hear him at all?

13 MR. GARRETT: I'm sorry -- that's the first
14 person that's ever said that.

15 CHAIRMAN AGUERO: Would you please, Mr. Garrett,
16 stand up and talk a little more --

17 MR. GARRETT: Mr. Chairman, I, too, have an
18 interest in this area here, having made some of the
19 requests of Mr. Scheiner during discovery, and I, for one,
20 would appreciate the opportunity to consult with Mr.
21 Scheiner and Mr. Stewart about a way to resolve this issue.

22 CHAIRMAN AGUERO: Let's break for lunch. We will
23 come back at 2:00.

24 (Whereupon, at 12:57 p.m., the luncheon recess
25 was taken.)

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AFTERNOON SESSION

(2:20 p.m.)

CHAIRMAN AGUERO: Shall we proceed with the cross? Do we have any answer on the pending issue?

MR. STEWART: That will conclude my cross, actually.

(Laughter.)

We talked at the break.

CHAIRMAN AGUERO: It was a good break?

MR. STEWART: It was a fairly good break, actually.

MR. SCHEINER: We didn't come to blows.

(Laughter.)

MR. STEWART: Of course not. We discussed the issue of whether it would be possible to prepare confidence interval estimates for the bottom line of the Nielsen Special Study that's been -- that is about to be introduced into the record, I suppose, through Mr. Cooper's testimony.

I believe there was a misunderstanding as to what the import of my question was to the witness earlier on, when she said she could. I still believe, since it is not a random sample, it's not possible to compute such a confidence interval, but Ms. Kessler has, during the break, undertaken to see if she can produce such a number and to let us know next Tuesday and, with that and with a

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1 reservation of further cross-examination on such numbers
2 if she produces such numbers, I'm completed with my cross-
3 examination.

4 CHAIRMAN AGUERO: As you may know, everything is
5 pending on next Tuesday here, and due to Yom Kippur being
6 the next day, we are going to recess at 1:00 o'clock. I
7 hope this issue won't take away from Mr. Cooper's time.

8 MR. STEWART: I hope not, too.

9 CHAIRMAN AGUERO: Redirect?

10 MR. LANE: No questions.

11 CHAIRMAN AGUERO: No questions?

12 MR. LANE: Sorry, Marsha.

13 THE WITNESS: That's okay.

14 CHAIRMAN AGUERO: Beautiful.

15 MR. LANE: Can we have another break, Mr.
16 Chairman?

17 (Laughter.)

18 COMMISSIONER ARGETSINGER: Maybe if we take a
19 longer break --

20 THE WITNESS: I was prepared for another hour,
21 John.

22 (Laughter.)

23 MR. STEWART: Of what?

24 THE WITNESS: Whatever.

25 (Whereupon, the witness was excused.)

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1 CHAIRMAN AGUERO: Mr. Cooper, welcome back for
2 the 120th time.
3 Whereupon,

4 ALLEN R. COOPER
5 was called as a witness and, having first been duly sworn,
6 was examined and testified as follows:

7 CHAIRMAN AGUERO: Mr. Lane?

8 DIRECT EXAMINATION

9 BY MR. LANE:

10 Q Would you please state your name?

11 A Allen R. Cooper.

12 Q By whom are you employed, Mr. Cooper?

13 A By the Motion Picture Association of America.

14 Q What is your position?

15 A I am Vice President, Technology Evaluation and
16 Planning.

17 Q Can you describe what your duties and
18 responsibilities in that position are?

19 A At MPAA? At MPAA, my primary duties relate to
20 the evaluation of new technologies and advising our
21 companies with respect to the developments that affect the
22 motion picture and television production industry.

23 In addition to that, I have devoted a very
24 substantial amount of my time to cable copyright matters,
25 both relating to the United States, to Europe and to

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1 Canada, and I also provide audience data, usually from
2 Nielsen, that's used by others in my company for
3 presentations before the FCC and other proceedings,
4 including Congressional proceedings.

5 Q Mr. Cooper, would you summarize your experience
6 and background in media research and evaluation?

7 A I have been primarily involved in media research
8 and planning for 45 years, starting in 1946 at advertising
9 agencies, and continuing from there to a stint at Public
10 Broadcasting -- no -- from there I spent 21 years at NBC -
11 - how could I forget that -- and after that, three and a
12 half years at PBS and, subsequently, since 1977, at the
13 Motion Picture Association.

14 MR. LANE: Mr. Chairman, I would suggest that
15 this is an appropriate time for voir dire.

16 CHAIRMAN AGUERO: Voir dire of Mr. Cooper, Mr.
17 Garrett?

18 MR. GARRETT: I have known Mr. Cooper for years.
19 I find him an expert in virtually every topic imaginable.

20 (Laughter.)

21 CHAIRMAN AGUERO: Mr. Stewart?

22 MR. STEWART: Mr. Chairman, a preliminary matter.
23 We moved a couple of weeks ago, to strike an incorporation
24 by the Program Suppliers, of 1986 direct case evidence that
25 was submitted but not subjected to the hearing process, and

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1 we also move to strike portions of Mr. Cooper's testimony
2 that reflect that 1986 direct case submission. I am not
3 clear on whether that motion has been ruled on, but --

4 CHAIRMAN AGUERO: I think we ruled on that
5 motion. It's a very old ruling, I know, but I remember
6 that. Do we have the ruling?

7 MR. CASSLER: Yes.

8 MR. STEWART: What I propose to do specifically
9 on that is to point out the places in the direct testimony
10 that ought to be stricken, consistent with that ruling.

11 COMMISSIONER ARGETSINGER: If it's consistent
12 with that ruling, I guess you can go ahead and do that.

13 MR. LANE: I thought that the ruling was that all
14 the testimony was allowed in and was not going to be
15 stricken.

16 MR. CASSLER: I'll read the ruling.

17 Joint Sports and NAB's motions were granted in
18 part and denied in part. They are granted to the extent
19 that the tendered 1986 direct cases of Program Suppliers
20 and PBS cannot be designated as prior testimony. However,
21 their request for striking all 1989 testimony that refers
22 to 1986 data or statements is denied. To the extent that
23 witnesses in the 1989 case mention 1986, they are available
24 for cross-examination, and the 1986 tendered cases may be
25 considered underlying documents for their 1989 statements.

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1 COMMISSIONER ARGETSINGER: So, anything
2 consistent with that?

3 MR. STEWART: No, I'll have to cross-examine on
4 those issues.

5 CHAIRMAN AGUERO: Music?

6 MR. KOENIGSBERG: Thank you, Mr. Chairman, we
7 have no voir dire.

8 CHAIRMAN AGUERO: Mr. Olson?

9 MR. OLSON: No voir dire, Mr. Chairman.

10 CHAIRMAN AGUERO: Mr. Midlen?

11 MR. MIDLEN: No voir dire, Mr. Chairman.

12 CHAIRMAN AGUERO: Thank you. Mr. Lane, would you
13 continue, please?

14 BY MR. LANE:

15 Q Mr. Cooper, did you prepare a 17-page document
16 entitled Testimony of Allen R. Cooper, that was previously
17 exchanged in this case?

18 A I did, Mr. Lane.

19 Q Do you have any additions or corrections to that?

20 A None, Mr. Lane.

21 Q Are you sponsoring Program Suppliers' Exhibit 1
22 and also Exhibits ARC-1 through ARC-9?

23 A That's correct.

24 Q Do you have any additions or corrections to those
25 exhibits?

1 A I do. There was an error made in terms of
2 reproducing a page in ARC-4 that was called to our
3 attention, and I believe I have a replacement page for
4 that. I submit the corrected page for the record.

5 MR. LANE: I am handing out the corrected page
6 144. (Handing documents.)

7 BY MR. LANE:

8 Q Any other additions or corrections, Mr. Cooper?

9 A None, Mr. Lane.

10 Q Whom are you representing in this proceeding, Mr.
11 Cooper?

12 A We are representing 104 companies who are
13 syndicators of series, specials and movies, each of whom
14 has filed a timely claim for a share of 1989 royalties.

15 Q Did you prepare a list of these claimants?

16 A Yes, I did.

17 Q Is that your Exhibit ARC-1?

18 A That's correct, Mr. Lane.

19 Q Has the number of MPAA-represented claimants
20 increased over time?

21 A Yes, it has.

22 Q Could you give us an idea of how much it has
23 increased?

24 A Yes. In 1983, we represented 78 claimants and,
25 in 1986, 99 and, therefore, this year's total is one-third

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1 greater than in 1983.

2 Q What types of entities are included within the
3 MPAA-represented claimants?

4 A They include the principal producers and
5 distributors of television programs and movies, including
6 all of the MPAA member companies, some independent
7 producers who largely are involved with the production of
8 programs on a first-run basis, and various other things,
9 including many of the sports organizations in connection
10 with their non-event syndicated programming, including
11 major league baseball, the National Basketball Association,
12 National Hockey League services, NFL films, et cetera.

13 Q What is the basis on which Program Suppliers
14 rests their evaluation of the programming comparisons in
15 Phase I?

16 A It is this year as it has been since 1979. It
17 has been on special studies conducted for us by the Nielsen
18 Company.

19 Q What type of data is provided by the Special
20 Study?

21 A The Special Study provides us with two types of
22 data in connection with the non-network programming
23 transmitted by a selected group of stations. The data from
24 Nielsen are with respect to the time in terms of
25 Quarterhour units of programming and the viewing of those

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1 programs via distant signals in cable households throughout
2 the United States.

3 Q What is the source of the data found in the
4 Special Study?

5 A The data are provided for us by retabulation of
6 diaries collected as part of the regular Nielsen Station
7 Index service. These are -- this is a recognized, long-
8 established, research system that is dependent upon, relied
9 upon, by broadcasters, program suppliers, and advertising
10 agencies and others throughout the United States.

11 Q Could you briefly describe the diary system?

12 A The diary system is -- I will try to describe it
13 a briefly as I can. The starting point for the diary
14 system is the establishment by Nielsen of what they call
15 the Total Telephone Frame. These are listings of all the
16 telephones in homes in the United States, in every market
17 area and every city throughout the country.

18 From this total telephone frame, Nielsen
19 determines how many diaries it wants for each market, and
20 this depends upon the number of households in each market
21 because the Nielsen surveys are made on a market-by-market
22 basis.

23 The telephone homes to be called are determined
24 on a purely statistically random basis from the total
25 telephone frame of all the homes in each market. Each of

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1 those homes -- and, incidentally, the commercial
2 establishments are eliminated from that telephone frame
3 before the sampling is done.

4 CHAIRMAN AGUERO: What about unlisted numbers?

5 THE WITNESS: It includes unlisted numbers.

6 CHAIRMAN AGUERO: They have my number?

7 THE WITNESS: Yes.

8 CHAIRMAN AGUERO: My goodness. I never allowed
9 them to have my number.

10 THE WITNESS: The only limitation, Mr. Chairman,
11 in terms of homes in the United States, are homes without
12 telephones. Those are excluded. Those are not included
13 in the sample.

14 The next step on the part of Nielsen is to call
15 these telephone numbers, listed and unlisted numbers, and
16 ask them to participate in a diary study. They get "yes"
17 answers and they get "no" answers from them. And in the
18 process during that call, they determine whether the
19 principal language in the household, for example, is
20 Hispanic rather than English, and they also try to
21 determine whether the race of the household is black or
22 non-black.

23 They then proceed to mail -- one other question
24 they answer, a subject which you raised yesterday, Mr.
25 Chairman, and that is the number of diaries that go to each

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1 household.

2 CHAIRMAN AGUERO: If you have four sets in the
3 house?

4 THE WITNESS: If there are four TV -- they ask
5 you how many sets you have, and you'll get four diaries.
6 And if you have two sets, you'll get two sets, one for each
7 set in the house.

8 The diaries are then --

9 CHAIRMAN AGUERO: If you have a set with 20
10 hours, another set with five hours, another with nothing
11 perhaps?

12 THE WITNESS: That's exactly true. And the idea
13 of the diary is for the people who are viewing that
14 particular television set to enter their viewing in the
15 diary that's convenient to that television set.

16 The process continues. Before the diaries are
17 actually mailed to each household, another postcard is sent
18 to them telling them the diaries are on the way, and then
19 the diary arrives, and it's for one week and one week only.
20 And it asks a number of questions concerning the demography
21 of the household, provides instructions both in English
22 and, in Hispanic-speaking households, in Spanish and in
23 English.

24 And along with the diary, there is a monetary
25 incentive included to encourage the householder to maintain

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1 the diary. The diary -- among the information requested
2 in the diary is information concerning cable households,
3 and a listing is provided of the stations on each channel
4 in the cable household that serves that family, if that
5 family is a cable household.

6 The diaries are then sent and, during the diary
7 week -- the diary generally begins on a Thursday of a week
8 -- a call is made to that household by Nielsen, reminding
9 them to keep the diary data and, at the end of the one-week
10 period, Nielsen calls again and reminds them to send the
11 diary in.

12 The diaries, of course, are postage-paid -- just
13 put them in a mailbox and they go to Nielsen -- and then
14 they are further examined by Nielsen, and that's the
15 process that goes on with that.

16 BY MR. LANE:

17 Q What uses does Nielsen make of diary information?

18 A The diary information is primarily used to
19 develop ratings Share data for local markets around the
20 country. For every one -- I believe it's approximately 200
21 -- designated market areas -- I think Ms. Kessler referred
22 to DMAs in her testimony -- separate reports are issued for
23 the stations in each of the markets.

24 COMMISSIONER ARGETSINGER: Briefly, how do they
25 do the Shares? What's the formulation on that?

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1 THE WITNESS: What a Share is?

2 COMMISSIONER ARGETSINGER: Yes, what goes into
3 that?

4 THE WITNESS: A Share is the percentage of those
5 people who are using television at a particular time, who
6 are viewing a particular program or particular station.
7 It's not a rating, it's a Share. Rating is the percentage
8 that are viewing the program, and this can then -- at 2:00
9 a.m. in the morning, it might be a 1 Rating, but if there
10 are only 10 percent of the households using television, it
11 would be a 10 Share whereas, in prime time, if there were
12 50 percent of the households using television and a program
13 was viewed in 1 percent of those households, then it would
14 have a 2 Share. Does that help you?

15 COMMISSIONER ARGETSINGER: Yes. One other
16 question. You had said that the postage is on the diaries,
17 and I had a question on page 5 of your testimony -- perhaps
18 you haven't gotten that far -- but it says usable diaries
19 were received from 102,000 households. Were you going to
20 go into how many diaries are returned, what percentage?

21 THE WITNESS: I think we may get to that.

22 COMMISSIONER ARGETSINGER: Oh, all right.

23 BY MR. LANE:

24 Q Why don't you answer that right now.

25 A Let's try one thing with you that I did not

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1 mention in the preceding. As I indicated, one of the first
2 steps was Nielsen calling the household and asking them to
3 participate in the study. Regardless of whether they say
4 yes or no, they are sent the diaries. So, that means that,
5 let's say, 50 percent of the households agree to
6 participate on the first call and 50 percent do not, they
7 still get diaries, and those are the diaries included in
8 the count that goes out, but they are not returned, so they
9 are not in the ultimate sample.

10 CHAIRMAN AGUERO: You mean that out of 239,782,
11 only 102,000 responded?

12 THE WITNESS: Well, let me find my numbers --
13 yes. This is in February. So, 239,000 television
14 households that were sent a diary for one week, and usable
15 ones were returned from half of those, that 102,000.

16 CHAIRMAN AGUERO: What is the percentage?

17 THE WITNESS: That's about 50 percent of the
18 total. And of that -- a little less than 50 percent of the
19 total -- and of those that were returned, 57 percent were
20 usable in terms that they had information, they recorded
21 information that Nielsen accepted, they were accurate and
22 completely filled out and responsive to the requirements.

23 BY MR. LANE:

24 Q Excuse me, Mr. Cooper. I think the 57 percent
25 refer to the number of cable households that returned

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1 usable diaries.

2 A I'm sorry, you are absolutely right. The 102,000
3 is the number of usable diaries and, of those,
4 approximately 57 percent would come from cable households,
5 and that's the 58,000 figure.

6 Q What are the measurement periods during which
7 diaries are collected?

8 A Diaries are collected in terms of cycles. There
9 are four cycles during the year when data are collected for
10 reports for every market in the United States. Those are -
11 - each cycle consists of four weeks, four sequential weeks.
12 These occur in February, May, July and November. In
13 addition to that, Nielsen also surveys leading markets
14 during January and October. These do not provide reports
15 for every market in the United States, but for the leading
16 markets in the country.

17 So, for major markets, there are six reports a
18 year, and for all markets there are at least four reports
19 a year. I say "at least", and there is an exception that's
20 noted in my reference, and that is a station in Sarasota
21 which was only measured during three periods.

22 Q Did the 1989 Nielsen Special Study measure
23 distant viewing in all stations carried as distant signals?

24 A Would you repeat that, please?

25 Q Did the 1989 Nielsen Special Study measure

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1 distant viewing in all stations carried as distant signals?

2 A No, it did not.

3 Q Did you determine the criteria for selecting
4 sample stations included in the Nielsen Special Study?

5 A Yes, I did.

6 Q And what were those criteria?

7 A When we selected the commercial stations to be
8 included for the 1989 Special Study, we included all
9 commercial stations which were carried as a full-time
10 distant signal by Form 3 cable systems that served at least
11 80,000 subscribers.

12 Q Why did you limit it to the carriage of Form 3
13 systems?

14 A There are several reasons for that. The main
15 reason is that the Form 3 systems, as Ms. Kessler has
16 previously testified, are the only ones which are required
17 in the Statements of Account, to indicate whether a signal
18 is distant or local. And so the information regarding the
19 distant or local status of stations carried by Form 1 and
20 Form 2 stations is not immediately available.

21 COMMISSIONER ARGETSINGER: It would be very
22 difficult to find that?

23 THE WITNESS: Yes. And the second factor is, of
24 course, is that the -- well over 90 percent of all of the
25 monies paid by cable systems in terms of the royalties --

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1 CHAIRMAN AGUERO: 98 percent.

2 THE WITNESS: Is it 98 percent? I think the
3 number is somewhat less than that.

4 CHAIRMAN AGUERO: I think Ms. Kessler testified
5 this morning, 98 percent.

6 THE WITNESS: It is a very high number, probably
7 between 94 or something like that. All the royalties are
8 collected from those cable systems. Those cable systems
9 represent probably no more than -- I'll give you my best
10 estimate of it -- about 20 to 25 percent of all the cable
11 systems in the country, possibly less than that.

12 COMMISSIONER ARGETSINGER: And what percent of
13 viewers did you mention?

14 THE WITNESS: Of the viewers? They would
15 probably -- those are the Form 3 cable systems -- 95
16 percent of all the viewing, of all the subscribers.

17 COMMISSIONER ARGETSINGER: Would it be
18 correspondingly as expensive to do a survey for 1 and 2s
19 as it would be the 3s?

20 THE WITNESS: It's not the 1s and 2s because the
21 1s and 2s are measured in our survey. The question really
22 is in terms of cost, relates to increasing the size of the
23 sample to include more stations that are -- that serve
24 fewer than 80,000, let's say, subscribers on a distant
25 basis. But the Form 1 and Form 2 subscribers are included

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1 in the Nielsen sample.

2 CHAIRMAN AGUERO: How are they included?

3 THE WITNESS: Because there is no distinction
4 made as long as all -- the determination by Nielsen in
5 terms of placing the diary is not with respect to whether
6 the cable system is a Form 3, Form 2 or Form 1.

7 CHAIRMAN AGUERO: In this case, the following
8 case -- excuse me, Mr. Cooper -- hypothetical, of course.
9 The first ten programs on the Nielsen Survey, Household
10 Viewing Hours, let's say, 300 million -- Form 3, of course.

11 THE WITNESS: No. No, it's not Form 3.

12 CHAIRMAN AGUERO: This is hypothetical.

13 THE WITNESS: No. I'm saying that the -- first
14 ten stations or first ten programs?

15 CHAIRMAN AGUERO: Ten programs.

16 THE WITNESS: No, the programs include viewers
17 in Form 3, Form 2 and Form 1 cable households.

18 COMMISSIONER ARGETSINGER: So, your survey shows
19 1, 2 and 3?

20 THE WITNESS: Yes, indeed, and it includes all
21 cable households that receive any of the 147 stations as
22 a full-time distant signal.

23 CHAIRMAN AGUERO: But do you know which one is
24 Form 1, Form 2 and Form 3?

25 THE WITNESS: I'm sorry, Commissioner Aguero, let

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1 me try to explain it again. The Form 3 designation is used
2 by us to select the sample of stations. Now, those
3 stations are also carried on a distant basis by Form 1 and
4 Form 2 cable systems.

5 For example, just let me give you --

6 CHAIRMAN AGUERO: How many stations in the
7 country are Form 1, Form 2, and Form 3?

8 THE WITNESS: Cable systems, not stations. There
9 are probably 3,000 Form 1 and Form 2 cable systems.

10 COMMISSIONER ARGETSINGER: But 147 stations, you
11 pick those 147 because they are shown -- they are picked
12 up by Form 3s?

13 THE WITNESS: That's exactly right.

14 COMMISSIONER ARGETSINGER: But they are also
15 picked up by Form 2s and 1s?

16 THE WITNESS: Oh, of course. Now, for example,
17 I was going to say, Commissioner Aguero, the station that's
18 carried most by cable systems throughout the country is
19 WTBS. It's carried probably by over 90 percent of every
20 cable system in the country, whether it's a Form 1, a Form
21 2 or a Form 3. And whenever it's distant in terms of the
22 work that Ms. Kessler did, in terms of delineating the
23 counties in which it is local and every other county it is
24 distant, that viewing is picked up.

25 COMMISSIONER ARGETSINGER: Well, I think the

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1 Tribunal is interested in what is excluded, so you pick up
2 147 stations.

3 THE WITNESS: Yes.

4 COMMISSIONER ARGETSINGER: And then I guess it
5 would be helpful to know how many stations are there out
6 there in the universe that you could pick up.

7 THE WITNESS: I believe the number that Ms.
8 Kessler mentioned today was around 700 that were carried
9 as a distant signal to any extent, by any Form 3 cable
10 system, and this is -- but the 147 stations that were in
11 the sample represent well over 90 percent of all of the
12 carriage of all stations as distant signals in the country
13 -- all stations in all cable systems -- Form 1s, Form 2s,
14 and Form 3s.

15 COMMISSIONER ARGETSINGER: So, you are going to
16 be at a point of diminishing return --

17 THE WITNESS: Yes. And I'm going to volunteer
18 something, which I guess I shouldn't, but I do anyhow.
19 There's been a lot of talk about sampling and the issue of
20 probability sampling, and Ms. Kessler acknowledged the fact
21 that ours was not a probability sample.

22 It is recognized in statistics that there are two
23 kinds of samples that are very, very legitimate. One is
24 called a probability sample, and the other one is called
25 a judgment sample. And this is not a made-up term, a

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1 Cooper term, but it is a statistical term in the state-of-
2 the-art.

3 CHAIRMAN AGUERO: In the industry.

4 THE WITNESS: Pardon me?

5 CHAIRMAN AGUERO: In the industry.

6 THE WITNESS: In the industry, yes. I have here,
7 for example, a book called Statistics for Management, which
8 sets this forth. And if I may -- again, I am volunteering,
9 and my counsel will probably give me a kick in the pants -
10 - but --

11 COMMISSIONER ARGETSINGER: I don't think so.

12 THE WITNESS: If I may, I am reading to you from
13 Statistics for Management by Richard I. Levin of the
14 University of North Carolina at Chapel Hill. And this is
15 not an exhibit, I'm just reading to you for this purpose.

16 (Laughter.)

17 COMMISSIONER ARGETSINGER: Is that an objection?

18 MR. GARRETT: No, but I would like to have a copy
19 of the entire booklet.

20 THE WITNESS: I will read the entire paragraph.
21 It is only one paragraph, and it is both positive and
22 negative, but I will read the whole paragraph.

23 "There are two methods of selecting samples from
24 populations, non-random or judgment sampling and random or
25 probability sampling. In probability sampling, all the

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1 items in the population have a chance of being chosen in
2 a sample. In judgment sampling, personal knowledge and
3 opinion are used to identify those items from the
4 population that are to be included in the sample. A sample
5 selected by judgment sampling is based on someone's
6 expertise about the population. A forest ranger, for
7 example, would have a judgment sample if he decided ahead
8 of time which parts of a large forested area he would walk
9 through to estimate the total board-feet of lumber that
10 could be cut. Sometimes a judgment sample is used as a
11 pilot or trial sample to decide how to take a random sample
12 later. Judgment samples avoid the statistical analysis
13 that is necessary to make probability samples. They are
14 more convenient and can be used successfully, even though
15 we are unable to measure their validity. But if a study
16 uses a judgment sample and loses a significant degree of
17 'representativeness', it will have purchased convenience
18 at too high a price."

19 COMMISSIONER ARGETSINGER: Well, Mr. Cooper, is
20 the conclusion that you picked the 147 stations, did you
21 pick them because they pick up over 90 percent of the
22 distant carriage?

23 THE WITNESS: Exactly right.

24 COMMISSIONER ARGETSINGER: I forget, what is it,
25 96 percent or 98?

1 THE WITNESS: That's correct. The addition of
2 stations beyond the top 50, as a matter of fact, largely
3 provides more diversity with respect to the programs, the
4 individual titles of programs that are picked up, but adds
5 very little in terms of the extent of the division by
6 categories of the viewing of programs on distant signals
7 in cable households by category between Syndicated Series,
8 Local, Sports, and so on.

9 COMMISSIONER ARGETSINGER: In other words, if you
10 went ahead and extended your survey to another 550
11 stations, all you really would be showing would be that 2
12 percent?

13 THE WITNESS: Yes, and that 2 percent would be
14 divided among all the categories that wouldn't show up.

15 COMMISSIONER ARGETSINGER: So, what you're saying
16 is that 98 percent -- you would like us to project that to
17 the universe?

18 THE WITNESS: That is the population.

19 CHAIRMAN AGUERO: I would like to give Mr.
20 Cassler an opportunity to put a question. Mr. Cassler?

21 MR. CASSLER: John has an objection.

22 MR. STEWART: I'd like a copy of the book that
23 Mr. Cooper read from, and any other documents -- he has a
24 set on his desk there, other things in blue folders, and
25 if he's going to --

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1 CHAIRMAN AGUERO: Are you going to use that stack
2 of documents there, Mr. Cooper?

3 THE WITNESS: No, sir.

4 CHAIRMAN AGUERO: Fine.

5 THE WITNESS: No. I would only use those
6 generally, with the consent of my counsel.

7 MR. STEWART: I'd just like to have them --

8 MR. LANE: Or, if he wants to, without my
9 consent.

10 (Laughter.)

11 COMMISSIONER ARGETSINGER: I hope the Tribunal
12 hasn't been badgering you, Mr. Cooper, forcing you to say
13 things that --

14 CHAIRMAN AGUERO: Same thing, Mr. Garrett?

15 MR. GARRETT: I'm simply going to request -- I'm
16 sorry. I was simply going to join the request for a copy
17 of the document in its entirety.

18 CHAIRMAN AGUERO: Very good.

19 COMMISSIONER DAUB: Mr. Chairman, would you
20 prefer Mr. Lane to finish his direct, or should we --

21 CHAIRMAN AGUERO: Do you have a question?

22 COMMISSIONER ARGETSINGER: Maybe we should let
23 the General Counsel --

24 CHAIRMAN AGUERO: Go ahead.

25 MR. CASSLER: Mr. Cooper, in the 1983 final

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1 decision of the Tribunal, the Tribunal accepted adjustments
2 to the Nielsen percentages that were offered by NAB, on the
3 basis that the unmeasured stations did have a different
4 profile than the measured stations. Do you disagree with
5 what the Tribunal did in 1983, in making adjustments to
6 your proffered percentages based on NAB's adjustments, and
7 would you disagree in this proceeding to the Tribunal doing
8 that?

9 THE WITNESS: Let me say that I disagreed with
10 making these adjustments in '83, and I would disagree with
11 making the adjustments in 1989, notwithstanding the fact
12 that the effects are minimal. I think that what NAB was
13 doing was a totally hazardous kind thing. They did not
14 have any hard data to support the distribution by category
15 of Household Viewing Hours for unmeasured stations.

16 CHAIRMAN AGUERO: Mr. Lane?

17 BY MR. LANE:

18 Q Mr. Cooper, one of the things you've talked about
19 is the amount of Form 3 royalties attributable to the
20 sample stations. Did you prepare an exhibit on that?

21 A Yes, I did, sir.

22 Q Is that your Exhibit ARC-3?

23 A Yes, it is, sir. Yes, that's my Exhibit 3.

24 Q And would you just summarize what is shown on
25 that exhibit for me?

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1 A These are the -- for each of the stations, the
2 147 stations selected for our special study. We show the
3 total amount of fees paid by Form 3 cable systems for the
4 carriage of each of those stations. For example, for KABC,
5 the amount paid in 1989-1 was \$78,370; 1989-2, it was
6 \$31,654, for a total of \$110,024 for 1989.

7 Q And then do you have -- would you just put in the
8 record what the bottom line result is, please?

9 A For all sample stations during both accounting
10 periods of 1989, the sample stations -- cable systems paid
11 \$185,830,385 to retransmit those stations on a distant
12 basis. The total Form 3 royalties for all U.S. stations -
13 - all -- was \$193,126,454, and this means that the 147
14 stations -- the royalties paid by Form 3 cable systems for
15 their distant carriage, was 96.222 percent of the total.

16 Q Mr. Cooper, did you ascertain the number of
17 measurement periods for which Nielsen supplied data for
18 each sample station?

19 A Yes, I did, sir.

20 Q Do you have an exhibit on that?

21 A This is my Exhibit ARC-2.

22 Q Would you summarize the conclusions in that
23 exhibit for us?

24 A ARC-2 lists all 147 stations that we used for the
25 Special Study, and it shows for each station its type and

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1 the measurement periods during which -- for which -- with
2 respect to which viewing data were available to us. For
3 example, it shows that for January, the January measurement
4 period, we have data for 77 of the 147 stations; in
5 February, all 147 were measures; in May, all 147 were
6 measured; in July, only 146 were measured. The exception
7 was the one I mentioned earlier, WWSB in Sarasota, which
8 was only measured in three periods, and we're back in
9 November, for the full United States, of 147 stations.

10 To summarize further, for 78 of the 147 stations,
11 that were measured for six periods, 19 were measured for
12 five periods; 49 for four periods; and one for three
13 periods only.

14 Q What is the measurement for distant viewing
15 included in the Nielsen Study?

16 A Would you try that question again for me, please?

17 Q What is the measurement of distant viewing for
18 the program categories included in the Nielsen Special
19 Study, as shown on page 8 at the top of the page of your
20 testimony?

21 MR. GARRETT: He's leading the witness.

22 THE WITNESS: He sure is.

23 MR. LANE: Next time I'm going to put a ring.

24 THE WITNESS: The question really asks, what is
25 the viewing hours, the household viewing hours --

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1 (Laughter.)

2 THE WITNESS: -- that Nielsen reported for the
3 sample stations in 1989 and the two prior years are shown
4 on page 8 of my testimony. The figure for 1989 is
5 3,776,519,973, and this figure is 14 percent higher than
6 the 1986 figure and 29 percent above the 1983 figure. That
7 14 percent is not true. I retract that. The 1986 figure
8 is 14 percent higher than the 1983 figure, and the 3.8
9 billion is 29 percent higher than in 1983.

10 BY MR. LANE:

11 Q Mr. Cooper, were programs categorized as part of
12 developing the Nielsen Special Study in Program Suppliers'
13 Exhibit 1?

14 A Yes. Programs were categorized partially by
15 Nielsen and partially by Cable Data Corporation.

16 Q And what programs were categorized by Nielsen?

17 A Nielsen was responsible for categorizing programs
18 into three categories -- Syndicated Series, Movies, and the
19 balance was All Other.

20 Q Were additional categorization types done by
21 Cable Data Corporation?

22 A Yes, they were done by Cable Data Corporation.

23 Q Would you summarize the results of the 1989 study
24 as shown on page 9 of your testimony?

25 A Page 9 presents the findings directly from the

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1 A Yes. The viewing-to-time is an indication of the
2 extent to which viewers are interested in particular types
3 of programming. And for Syndicated Series and Movies, it
4 is the difference between 83.866 percent viewing and 64.42
5 percent time. This then indicates a ratio for our category
6 of programming of 1.3. In other words, there's one-third
7 more viewing than there is time.

8 For All Other categories, the figure on page 9,
9 the viewing-to-time ratio which is calculated by dividing
10 16.14 by 35.58 is .45, which means of less than unity, less
11 than one, that the amount of time is more than double the
12 amount of viewing.

13 COMMISSIONER ARGETSINGER: Mr. Cooper, the time,
14 those are in Quarterhours and the viewing is in hours?

15 THE WITNESS: That's correct, and the comparison,
16 the calculation, Commissioner Argetsinger, is in terms of
17 the percentage in each category.

18 BY MR. LANE:

19 Q In other words, Mr. Cooper, looking at page 9,
20 the 1.3 viewing-to-time ratio is a division of 83.86
21 percent by 64.42 percent for Syndicated Series and Movies?

22 A That's correct. And the 16.14 divided by 35.58
23 is precisely .4536

24 Q How does the 1989 Viewing Hours for Series and
25 Movies compare to the 1983 number shown on page 10 of your

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1 testimony?

2 A The Series and Movies total versus 1983, we have
3 increased by 931 million hours -- 931 million viewing hours
4 -- versus 1983, for an increase of 41.7 percent.

5 Q What is the similar calculation for All Other
6 programs?

7 A For All Other programs, the actual number of
8 Household Viewing Hours reported by Nielsen declined by
9 82,872,800, a drop of 12 percent.

10 Q And what was the total change in Household
11 Viewing Hours?

12 A The total change was an increase of 848,461,700,
13 or 29 percent.

14 Q Increase in total is less than the increase in
15 the Series and Movies, is it not?

16 A The increase in the total is less than -- not the
17 increase in the total, the total for All Other categories
18 is less than the increase for Series and Movies. The total
19 for All Other categories is less than the increase for
20 Series and Movies.

21 Q And in addition to that, Mr. Cooper, isn't it
22 true that the total increase -- the increase in the total
23 of all programs is less than the increase for Series and
24 Movies?

25 A Yes.

1 (Laughter.)

2 MR. LANE: Off the record for a minute.

3 (Off the record.)

4 BY MR. LANE:

5 Q Mr. Cooper, what does it mean that the increase
6 for the Series and Movies was greater than the increase for
7 total of all programs, from '89 to '83?

8 A I believe that it is a change that merits an
9 increased award to the Program Suppliers.

10 Q Now, you talked about the percentage gain. How
11 does the gain for Series and Movies compare to the
12 percentage change for All Other types of programs, as shown
13 on page 10 of your testimony?

14 A The percentage change for Series and Movies was
15 a gain of or plus of 41.7 percent. For All Other
16 categories, it was a decline of 12 percent, and for all
17 programs, the gain was 29 percent.

18 Q Did you prepare or have prepared a list of the
19 programs included in the Series and Movies category?

20 A Yes, I did.

21 Q Is that your Exhibit ARC-4?

22 A Yes, sir.

23 Q How many programs are included in that list, Mr.
24 Cooper?

25 A Seven thousand, one hundred sixty different

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1 programs, including Series, Specials and Movies.

2 Q Has the number of stations in the Nielsen sample
3 increased between 1989 and 1983?

4 A Very substantially.

5 Q And could you summarize what those increases are?

6 A I have presented those figures on page 7 of my
7 direct testimony. It indicates that in 1983, the sample
8 used for the Special Study was based on 117 stations. For
9 1986, in response to the Tribunal's request for additional
10 stations, the sample was increased to 130 and, in 1989, as
11 I've mentioned many times already, the sample consisted of
12 147 stations. This is an increase of 30 stations versus
13 1983, or 26 percent.

14 Q Mr. Cooper, does it cost the same to collect and
15 process data for each station in the sample?

16 A Yes, it does. Regardless of whether the station
17 generates 10,000 viewing hours, or 10 million viewing
18 hours.

19 Q Have you shown the number of Household Viewing
20 Hours for each sample station?

21 A Yes, sir.

22 Q Is that your Exhibit ARC-5?

23 A Yes, sir.

24 Q Would you describe what you've included in this
25 exhibit?

1 A This exhibit, which is critically important, I
2 think, in terms of questions which have been raised by the
3 Commissioners, presents the number of Household Viewing
4 Hours for each of the stations in the sample, in descending
5 order. The first station is WTBS. In Exhibit 5, you'll
6 notice that the first station is WTBS, the superstation in
7 Atlanta, an independent, which was measured for six cycles.
8 And the total number of Household Viewing Hours for that
9 station alone was 1,678,774,587. I've previously testified
10 to the total number of Household Viewing Hours for all
11 stations, which is shown on the last page of this exhibit,
12 or 3,776,519,999. What we show there as a station percent
13 of the total is 44.453 percent. In other words, over 40
14 percent of all of the viewing, distant signal viewing, was
15 to WTBS -- 44 percent viewing of WTBS.

16 The next station is WGN, the Chicago
17 superstation. This was also measured for six cycles, and
18 generated 715,231,816 Household Viewing Hours in our study.
19 And this is 18.939 percent of the 3.8 billion total. The
20 first two stations, combining the station percent of total
21 for both TBS and GN is 63.392 percent. In other words,
22 those two stations alone accounted for nearly two-thirds
23 of the total for all Household Viewing Hours in the sample,
24 in the study.

25 COMMISSIONER ARGETSINGER: And that would be Form

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1 1, 2 and 3?

2 THE WITNESS: Forms 1, 2 and 3, yes, sir. And
3 we continue on through WWOR, WPIX, all of which are also
4 satellite-distributed superstations, as is WSBK, and these
5 are the ones that are carried as distant signals by cable
6 systems throughout the country. And the total for the top
7 ten as shown on ARC-5 is 81.119 percent.

8 We continue on and, as you can see, the way the
9 percentage goes up, that the increment reduces with each
10 additional 10. The point, for example, you get down to the
11 difference between the fifth ten, the top 50 and the top
12 40, you only have a difference of less than 2 percent for
13 those ten stations, the difference between 95.192 percent
14 and 93.360 percent, and that's 1.592 percent, and that is
15 shared by the ten top stations.

16 You then continue on down this line and you will
17 see that the increment becomes smaller and smaller and
18 smaller. Even at the 51st station, even before that,
19 you're dealing with increments of one/tenth of 1 percent
20 of the Household Viewing Hours being added by those
21 stations. You go down and you get down to less the one-
22 tenth of 1 percent. The numbers get to be absolutely
23 trifling.

24 If you look at the bottom of the penultimate
25 page, you'll see the figure for WCFC, which is an

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1 independent specialty religious station, that the viewing
2 hours of that station contribute only three/one-thousandth
3 of 1 percent to the 3.8 billion total -- three/one-
4 thousandths of 1 percent. And the number gets even smaller
5 for WSBN which is down to only a one/one-thousandth of 1
6 percent of the 3.8 billion hours, even though it is
7 measured for six cycles.

8 I don't know of anymore dramatic and factual way
9 to show the uselessness of adding additional stations to
10 the sample.

11 BY MR. LANE:

12 Q Mr. Cooper, in the 1983 final determination, did
13 the Tribunal request information about the use of more
14 information about the use of four-cycle data as a surrogate
15 for viewing over the entire year?

16 A Yes, they did.

17 Q Have you addressed that in your testimony?

18 A Well, our first response, of course, was to ask
19 Nielsen to expand the collection to include all those
20 stations which were measured for five and six cycles as
21 well as the four, but we have also done a special analysis
22 for the Tribunal on that point, in connection with our
23 presentation today.

24 Q Did you prepare an exhibit on this point?

25 A Yes, sir.

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1 Q Is that your Exhibit ARC-6?

2 A Yes, sir.

3 Q Would you explain the computation that's shown
4 in this exhibit for each station?

5 A Yes. What we have done here is to try to
6 demonstrate the influence of what would occur if all
7 stations were measured for six cycles, rather than some for
8 four only or only for five. Obviously, nothing would
9 happen with the first station listed, KABC, which is
10 already measured for six cycles, but the next one down is
11 KATU, which was only measured during four cycles. And the
12 total for the four cycles was 1,341,209 Household Viewing
13 Hours.

14 We divided that total by four to determine the
15 number of Household Viewing Hours per month, per cycle.
16 And that total, when you divide the 1,341,209 by 4, you get
17 335,302. Then we multiplied the 335,302 by 6 to adjust it
18 to a six-cycle number. So, now you have then all of the
19 households for all of the 147 stations adjusted to six
20 cycles. This assumes -- and it is an assumption that we
21 readily admit -- that the viewing during the additional
22 cycles that we have calculated would be comparable to the
23 viewing during the measured cycles.

24 If you go down to the next page of ARC-6, the
25 last page, you will see this number which is now getting

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1 somewhat familiar to us, of 3,776,000 which is the total
2 Household Viewing Hours for the 147 stations, as it came
3 from Nielsen, and that is the number that's composed of
4 stations which were measured for four cycles, five cycles
5 and six cycles.

6 Then, over to the right, look at the total for
7 the Household Viewing Hours adjusted to six cycles. Now,
8 we've increased all the fours and the fives and the threes
9 to six, and now we have a total of 3,855,838,488. The
10 difference between those two is 2.1 percent. In other
11 words, if we went to six cycles, if we could get data for
12 six cycles for all stations in the sample, the increase
13 would be 2.1 percent in terms of Household Viewing Hours
14 to be allocated among the various categories.

15 I think that in terms of talking in the billions
16 that we're talking about, that 2.1 percent is a minimal
17 amount.

18 Q Did you undertake any further analysis to test
19 your expectation that this was a minimal amount?

20 A We did another computation which is presented in
21 my Exhibit 7.

22 Q Would you explain what is shown on Exhibit 7?

23 A Exhibit 7, the top part of Exhibit 7, are the
24 actuals for four-cycle stations, five-cycle stations, and
25 six-cycle stations, and the combined figures. First, you

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1 have -- the first group are the Household Viewing Hours,
2 and the second are the percentages, and you'll in the box
3 under the combined figure, in about the fifth line of
4 numbers down, we have put in the box the number 83.858
5 percent, which is, again, the Share of the total Household
6 Viewing Hours for Syndicated Series and Movies, the actual
7 number from the Nielsen Study.

8 We have just talked about the way of adjusting
9 the hours, the stations, the hours for the stations with
10 less than six cycles, to make the equivalent to six. So,
11 now we take those which have four-cycle, to make them six,
12 we have to add 49,992,499 Household Viewing Hours, and to
13 make the five cycles into six, you would have to add
14 29,326,059. The total of those two is the bottom line on
15 ARC-6 in terms of the additional hours, 79,318,558.

16 We have now made that addition for both the four-
17 cycle and the five-cycle stations, and let's go down to the
18 bottom of the page now.

19 We now look at the adjusted figures for the four
20 cycles for -- the Program Suppliers' number becomes
21 3,226,412,454, if you look at the combined thing, and for
22 others it is 629,475,947. The last group of data is on a
23 percentage basis and, again, I direct your attention, if
24 you would, please, to the boxed number -- 83.675 percent.
25 That is the Share for the Program Suppliers category

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1 programs if all stations were measured during six cycles,
2 and the difference is 0.22 percent, which I do not believe
3 is a significant difference.

4 Q Mr. Cooper, did you undertake a separate
5 evaluation for purposes of the 3.75 Fund?

6 A Yes, we did.

7 Q Is that shown in your Exhibit ARC-8?

8 A Yes, sir.

9 Q Would you describe what is shown on this exhibit,
10 please?

11 A Yes. Here we show for each of the sample
12 stations, the 3.75 percent royalties paid by Form 3 cable
13 systems, which are the only ones that pay 3.75 percent
14 royalties for carrying each station during 1989. For
15 example, the figure for KABC, cable systems paid \$10,647
16 in 3.75 fees, to carry that station during '89-1. None
17 paid any 3.75 for carrying it in '89-2. And the total,
18 therefore, is \$10,647. No Form 3 system throughout 1989
19 carried KATU on 3.75 percent basis. And so we have all the
20 data for all of these stations that are in the sample.

21 Q What is the total amount of 3.75 royalties
22 attributable to the sample stations?

23 A That figure is shown as \$41,970,188.

24 Q And how does that compare to the total amount of
25 3.75 royalties paid in 1989?

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1 A Including Canadian and Mexican stations to the
2 extent that 3.75 was paid for them, the sample stations
3 account for 93.1 percent of all 3.75 percent royalties.

4 Q Did you perform any other evaluations for
5 purposes of 3.75 Fund?

6 A Yes, sir.

7 Q Is that shown in your Exhibit ARC-9?

8 A Yes, it is, sir.

9 Q Would you describe what is shown on this exhibit?

10 A Exhibit 9, again, summarizes the distribution of
11 the Household Viewing Hours for each sample station that
12 was generated any funds on a 3.75 basis during 1989.
13 Again, we start out with KABC, and of its total, of that
14 station's total, only 35.38 percent of all of its Household
15 Viewing Hours were Syndicated Series and Movies. The next
16 one down is 50.74. Then you go to the independent station,
17 KBHK, and it's 99.87 percent of its Household Viewing Hours
18 were Syndicated Series and Movies. And the same type of
19 data is presented for all of the sample stations that
20 generated any -- paid any -- for which cable systems paid
21 3.75 percent during 1989.

22 Q What is the overall result of that analysis?

23 A The overall result of that analysis is that
24 Syndicated Series and Movies accounted for 85.31 percent -
25 - 85.31 percent -- of all the Household Viewing Hours on

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1 those stations for which 3.85 percent was paid by any Form
2 3 cable system during 1989.

3 Q Was this a higher percentage than the percentage
4 of Series and Movies on all sample stations?

5 A No, it was higher. For all sample stations, the
6 percentage for Series and Movies --

7 Q I think he learned that from Marsha.

8 A -- for all Series and Movies, the percentage was
9 83.58 percent, while the 3.75 percent stations, as I just
10 reported, is 85.31 percent.

11 Q What conclusions do you draw from that, Mr.
12 Cooper?

13 A That for those stations for which 3.75 percent
14 was paid, Syndicated Series and Movies were again the
15 principal attraction on the part of the viewers.

16 MR. LANE: Those are all the questions I have,
17 Mr. Chairman.

18 CHAIRMAN AGUERO: Okay. Five-minute recess?

19 (Whereupon, a short recess was taken.)

20 CHAIRMAN AGUERO: Back on the record.

21 COMMISSIONER ARGETSINGER: I just wanted to say
22 that I think the Commissioners have a few questions, and
23 I think we'd like to wrap up fairly early this afternoon.

24 If there are any parties who have short cross-examination -

25 -

1 CHAIRMAN AGUERO: How long do you have, Mr.
2 Garrett, more or less?

3 MR. GARRETT: Mr. Chairman, I will have about two
4 hours, but I would very much appreciate, and I think it
5 might expedite things next week, if I could have, after
6 your questions, ten minutes this afternoon.

7 CHAIRMAN AGUERO: So, you want ten minutes?

8 MR. GARRETT: Well, to start, and then I would
9 resume next week.

10 CHAIRMAN AGUERO: Excellent, excellent.

11 MR. GARRETT: Is that all right?

12 CHAIRMAN AGUERO: Yes, it's all right with us.

13 MR. GARRETT: I'd be happy to go longer, too, if
14 you'd like. I mean, I can talk all night. I really like
15 this stuff.

16 COMMISSIONER ARGETSINGER: Is there anyone else
17 who wants to finish up this evening in a short period of
18 time?

19 CHAIRMAN AGUERO: There is a song called I Could
20 Have Danced All Night.

21 MR. GARRETT: I could have cross-examined all
22 night.

23 (Laughter.)

24 MR. KOENIGSBERG: Well, there's another half a
25 point for us.

1 (Laughter.)

2 MR. GARRETT: Who is the "us"?

3 (Laughter.)

4 CHAIRMAN AGUERO: Commissioner?

5 EXAMINATION BY THE TRIBUNAL

6 BY COMMISSIONER ARGETSINGER:

7 Q Mr. Cooper, in your statement, you said that the
8 Nielsen Study was prepared showing waht the Series, Movies,
9 and All Others. Now, in past proceedings how was it --

10 A Well, the difference was that in past
11 proceedings, thte characterization for All Other
12 categories, including Local, Devotional, Sports and
13 Broadcasting, were done by Nielsen in collaboration with
14 Cable Data Corporation, again, as Ms. Kessler testified,
15 with Nielsen having the final say on the categorization.
16 This year, Nielsen only categorized Series, Specials and
17 Movies.

18 Q Now, if they had been given the same instructions
19 as in previous years, do you think that the figures would
20 have changed much for Program Suppliers?

21 A No, sir.

22 Q Why is that?

23 A I think that the interpretation and determination
24 with respect to the other categories is reasonably clear
25 and was subject to errors, but I think that the errors are

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1 generally minor. Cable Data Corporation has had a lot of
2 experience now in terms of the categorization. They have
3 been working with us and on this project since the 1979
4 proceeding.

5 Q Well, you have some expressive figures and
6 charts. Of course, with any type of computation, you are
7 interested in what the initial raw data is that goes into
8 all the work, and I think Ms. Kessler briefly told what
9 Nielsen does, but perhaps for the benefit of the Tribunal
10 and particularly this Commissioner, you could tell us how
11 Nielsen knows the accuracy of what is in these diaries.
12 How do the people with the diaries know whether they are
13 watching channel 13, or cable, or what they are watching?

14 A The Nielsen methodology has been subject to
15 scrutiny over the years. A lot of question has been raised
16 concerning every system. I am looking for a document which
17 is not in my blue folders -- if I can find it -- which
18 indicates the accreditation of the Nielsen Station Index
19 which is indicated as the source of our material, and this
20 happens to be a reference supplement for the year 1990 to
21 1991. The 1989 to 1991 was requested in discovery and one
22 of the other claimant groups has it.

23 If I may, I would just read, if I can, a
24 statement made on the first page of this document.

25 Q Who is making this statement?

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1 A The statement is made by the Executive Director
2 of the Electronic Media Rating Council.

3 Q I think in the past you've said the industry
4 recognizes it's a very solid piece of work. We're not
5 talking about the Bureau of Standards. We don't give it
6 judicial notice just absolutely, but just tell us a little
7 bit about the mechanics.

8 A I think the main things I'm talking about here,
9 the main reason I mention it, is that all of their work is
10 audited by independent auditing firms, and for the
11 Electronic Media Rating Council, which represents primarily
12 the advertising agency group in America.

13 Q I'm not so much interested, although it is
14 interesting to know that people certify it and live by it,
15 but how does it work in a simple, fundamental way?

16 A You're asking about the NSI situation?

17 Q Yes.

18 A I'll try to go through it again. I mean, the
19 initial business is a random selection of households to
20 whom diaries are sent, with ample instructions on how to
21 fill in the diary.

22 Q Well, I'll just be specific. What is it that the
23 viewer fills in -- the time, the date, the channel?

24 A Commissioner, I'll be happy to provide the
25 Tribunal -- I have samples of some of the blank diaries,

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1 which I will be happy to provide to the Tribunal, so you
2 can see how that works.

3 Q That would be helpful.

4 A The diary is a document that runs probably 20
5 pages. It has a grid on it for seven days, by quarterhour
6 periods, shows the hours for viewing, and has a place for
7 putting in the channel number, the call sign if it's known,
8 and the name of the program, and also something which came
9 up in yesterday's testimony, the check-off of those members
10 of the household that were viewing each program. And this
11 is filled in by the diary keeper for each quarterhour of
12 television viewing.

13 The diary keeper could be either one person in
14 the household or, as Chairman Aguero has solicited, the
15 people who are watching a particular television set. There
16 could be two different people watching two different sets
17 in the household. Each one would enter in the diary the
18 program name, the channel, the station that was being
19 viewed at that particular time.

20 Q I think as Ms. Kessler said yesterday, she
21 supplies to Nielsen the various markets where a station
22 would be considered distant carriage because the viewer,
23 the person who fills out the diary, doesn't know what is
24 distant, is that correct?

25 A She does it the other way, actually.

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1 Q I don't mean to be leading you, but the viewer
2 doesn't know what is distant.

3 A No. Actually, the diaries are filled out
4 absolutely independent of our study. They are filled out
5 for use by stations, advertising agencies and so forth, in
6 cable homes and in non-cable homes throughout the United
7 States. They are filled out by cable homes that are local
8 to some stations and distant to others.

9 Q And, basically, the viewer tells what program he
10 or she is watching.

11 A And what station they received it on.

12 Q And what station. And then from there, you and
13 Nielsen deduce whether it was distant carriage?

14 A Yes. Nielsen knows exactly the county in which
15 that household was located. Ms. Kessler has indicated
16 giving them a listing of counties in which a station is to
17 be considered local.

18 Q So if, for example, yeah, I watched a lot of old
19 movies, but you could find out very quickly whether it was
20 AMC or TNT that they were watching?

21 A Oh, absolutely. They would indicate the source
22 of it.

23 Q And whether they knew that was cable, network,
24 or --

25 A There's another check that Nielsen does,

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1 Commissioner Argetsinger, that you bring up that is
2 important, and that is that Nielsen knows what programs
3 were transmitted by a particular station, and they check
4 to see that the program that the diary keeper has indicated
5 was picked up, received, was actually transmitted by that
6 station, and if it wasn't it's rejected.

7 Q So, you know readily whether it's a broadcast -
8 -

9 A It's a very careful and long, extensive process.
10 COMMISSIONER ARGETSINGER: Thank you.

11 CHAIRMAN AGUERO: Commissioner Daub?

12 BY COMMISSIONER DAUB:

13 Q On the same line -- maybe, J.C., you might have
14 asked him -- do you know if Nielsen distinguishes male or
15 female, men or women, or children over 18, or do you --

16 A Oh, they can do that, but our request for them
17 is for household data, not for person data, so their data
18 does indicate -- they do have data -- and I think it was
19 indicated in one of the pages that Ms. Kessler introduced
20 in her testimony that was also the subject of questioning
21 yesterday, the reports that go to the stations indicate the
22 total demographics for each program during the measurement
23 period, the number of men, women, children, by various age
24 groups, whether the woman is a working woman or a non-
25 working woman, and other information of that kind.

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1 Q You mentioned that there is some kind of monetary
2 compensation by Nielsen to the respondent?

3 A Yes.

4 Q Can you divulge or do you have --

5 A I don't know what it is. In this methodology,
6 they mention the fact that there are monetary incentives
7 given to the household for maintaining the diary. There
8 is an interesting thing that they provide a greater
9 monetary incentive to Hispanic households and to black
10 households in order to encourage their cooperation.

11 Q I have one other question. If you look at your
12 Exhibit ARC-4, page 110, where your viewing hours begins,
13 I guess, Abigail, ranking was given to Abigail as 5,257 -

14 - A Where it starts with a zero?

15 Q Right -- to the end of that Walking Through the
16 Fire, approximately 1900 or so programs. I don't quite
17 understand. Educate me. Is Nielsen saying that nobody in
18 the United States has watched --

19 A No, ma'am. What Nielsen is saying is that no one
20 in a cable household that was distant to a station that
21 broadcast Abigail, reported viewing Abigail.

22 Q Repeat that again?

23 A That no person in a cable home that was distant
24 to the station that broadcast Abigail, reported viewing
25 Abigail. One of the reasons this happens, Commissioner,

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1 is -- again, we shouldn't talk about any particular program
2 -- is that a lot of these programs are broadcast at 6:00
3 o'clock in the morning, or at 1:30 a.m., in time periods
4 like that where there is very little viewing to begin with,
5 and there are also instances where cable systems terminate
6 their operation at midnight, who may not start their
7 operation until 8:00 o'clock in the morning. And so if a
8 program was broadcast during one of those periods between
9 6:00 a.m. and 8:00 a.m. on a station that didn't transmit
10 during that time, then it would get a zero.

11 Q Turn to page 112 of the same exhibit. I was just
12 looking, randomly going through, and there are
13 approximately eight, or nine, or ten Spanish programs. I,
14 for one, happen to be watching the international channel -
15 - I guess, Media General Cable is channel 62 -- I tell you,
16 believe me, from 7:00 to 11:00, I tell my family to go up
17 to the bedroom, and I get to watch the international
18 channel.

19 So, when you are -- if you are Hispanic, and it's
20 very possible he would like to turn on Branos Amigos over
21 any other program, so all I'm saying is it may be coming
22 on at 10:00 at night or 2:00 in the morning, and some may
23 want to stay up.

24 A But the problem is that channel 52 -- is that the
25 one you mentioned, Commissioner?

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1 Q Sixty-two.

2 A -- 62, may not be retransmitted as a distant
3 signal outside of the area, and if it's not retransmitted
4 as a distant signal, even if it's viewed a lot in its local
5 area, it doesn't get anything outside.

6 COMMISSIONER DAUB: That's all I have.

7 THE WITNESS: There are many Hispanic programs
8 we can tell by the titles, among the ones with considerable
9 viewing hours and, obviously, they come in other directions
10 as well.

11 BY CHAIRMAN AGUERO:

12 Q Mr. Cooper, one question. Four-cycle data and
13 six-cycle data, on any data period -- NAB, Devotionals, and
14 Music, of course, will be seen in the Nielsen data in any
15 month when the data is taken.

16 My concern is this. In the four-cycle data we
17 have February, May, July and November. We don't have
18 baseball in November and February.

19 A But you have it in May and July.

20 Q One second, let me finish. Then we have
21 basketball -- we don't have basketball in July. The season
22 begins in November and the playoffs and the finals are in
23 May on networks. Supposed to be on network only. Then in
24 the six-cycle data, January, February, May, July, October
25 and November. We don't have baseball in January, February

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1 and November. We have then playoffs and World Series in
2 October, networks only. Then we have basketball not in
3 July, not in October. The season begins or commences
4 always in November. Playoff and final in May, network
5 only.

6 My question, do you think that the sports viewing
7 hours declines because of the absence of the baseball and
8 basketball in the Nielsen data in those months where the
9 data is taken? Of course, basketball has the same period
10 of time like hockey, I think. I don't press the issue on
11 the other sports.

12 A I'm glad you asked that question.

13 Q I want that question because I am very confused,
14 believe me.

15 A I'm glad you asked the question. The principal
16 challenge we've had to the four-cycle data has come from
17 major league baseball. I don't understand why they are the
18 ones to make the challenge because, as you have just
19 indicated, there's baseball during May and July, during two
20 of the four periods, even in the four-cycle data.

21 If we stay only with four-cycle data, we would
22 be losing out on hockey, on college basketball, on college
23 football, on the other sports which are picked up only
24 because we have extended the series to January and October
25 -- not our choice, but those were the only times which were

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1 available to us from Nielsen.

2 But by going to six cycles, we provide credit,
3 we provide exposure, we provide audience data as distant
4 signals to sports which are not shown --

5 Q You mean in six cycles?

6 A The four cycles -- yes -- is going to give you
7 very little with respect to hockey, it will give you very
8 little with respect to professional basketball, give you
9 very little with respect to college football. It's only
10 because we are going onto the six-cycle basis that all of
11 the major league sports, all of the professional sports,
12 which are in the Sports category, are enumerated.

13 Q I know, but in baseball, in the six-cycle, we
14 don't have baseball in January, February and November.

15 A You have it in two months.

16 Q You may have it in two months, and in October
17 should be the playoff and the World Series on the network.

18 A On the network, and that's not counted.

19 Q I know, I know, but you have the cycle in
20 October, of course.

21 A It would benefit major league baseball as a
22 claimant in this proceeding, very little if we had October
23 or November or any other month.

24 Q Then my question was, Mr. Cooper -- I'm sorry --
25 -- if the viewing hours would decline because of the absence

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1 of basketball and baseball and hockey and the other sports
2 that are in those data, or the contrary, in your opinion,
3 they won't decline because of the absence of basketball,
4 baseball, or the other sports?

5 A All I will tell you, Commissioner, is that the
6 major league sports, the six-cycle figure in terms of
7 quarterhours, in terms of viewing, is greater than the
8 four-cycle data. The difference is that one of the major
9 sports categories has to share those hours with other
10 sports which are picked up primarily in January, February
11 and months when baseball is not being played.

12 COMMISSIONER ARGETSINGER: I guess the question
13 would be, if you had more cycles, would sports show up
14 more?

15 THE WITNESS: Let me say this. I think baseball
16 has been an attractive sport on television. Of course,
17 there's a lot of baseball that's now on cable networks
18 which are not counted, on the national NBC, CBS, ABC
19 networks which is not counted, but baseball is an
20 attractive program. I would believe that if we had
21 baseball, if we had been able to have measurements in June
22 and in August, that the baseball share and the overall
23 sports share would be higher.

24 CHAIRMAN AGUERO: Would you answer my question,
25 what about basketball?

1 THE WITNESS: Pardon me?

2 CHAIRMAN AGUERO: Basketball.

3 THE WITNESS: If we had -- I think that if we had
4 more cycles, then our programs would be higher, too. I
5 don't think that the share between the categories would be
6 significantly changed by having -- if we went to 12 cycles
7 with all stations versus four, five or six. I don't think
8 that there would be any significant change in the category.

9 We've demonstrated here that when we adjust all
10 stations to the six-cycle level, the difference is 2.2
11 percent, which is minimal. And I think that the difference
12 by category would not be substantially different if we had
13 more measurement periods. I think that we'd go up higher.

14 CHAIRMAN AGUERO: Thank you, Mr. Cooper. Thank
15 you very much.

16 Mr. Garrett?

17 MR. GARRETT: Thank you, Mr. Chairman.

18 CROSS-EXAMINATION

19 BY MR. GARRETT:

20 Q Good afternoon, Allen.

21 A Hello, Bob.

22 Q Allen, you will excuse me if I use the easel
23 here, and today I have a different color magic marker. I
24 use different colors to reflect my different moods, Allen,
25 and today's is red, Allen.

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1 A It's a red-letter day.

2 (Laughter.)

3 Q Let me just pick up very briefly on the questions
4 that Commissioner Aguero was asking you. I will state just
5 generally for the record that we disagree with most
6 everything you said, Allen, for the attractiveness of
7 baseball, and there will be more that we'll hear on this
8 as we go throughout the proceedings, but just so the record
9 is clear --

10 CHAIRMAN AGUERO: Mr. Garrett, would you please
11 that the red is not a popular color in these days.

12 MR. GARRETT: We now move to green.

13 (Laughter.)

14 THE WITNESS: Sure 'n it's a better choice.

15 MR. GARRETT: I feel more soothed already.

16 BY MR. GARRETT:

17 Q Allen, major sports six-cycle viewing share is
18 how much?

19 A 9.82 percent.

20 Q And major sports --

21 A Is that correct?

22 Q That is indeed correct. And major sports four-
23 cycle viewing share is how much? I direct your attention
24 to your Exhibit Number 1, page 638.

25 A That's the big book.

1 Q Yes, it is.

2 A Do you want me to look at that?

3 Q Yes, please, Allen.

4 A My counsel has given me these pages which are
5 taken from Exhibit 1.

6 Q That's fine.

7 A The four-cycle for major sports is 12.660.

8 Q 12.66. You can understand, Allen, can you not,
9 why we might be more concerned about which cycle you are
10 using in the study, can't you?

11 A I understand that there's a significant
12 difference, and I indicated it's -- I understand why it
13 occurs, yes, because baseball, which is an attractive
14 sport, is picked up during two of the four cycles.

15 MR. GARRETT: Commissioner Aguero, I think that
16 your talents on this deserve further exploration which we
17 will give next week but, right now, just another quick
18 series of questions here.

19 BY MR. GARRETT:

20 Q You have testified that Movies and Syndicated
21 Series have a 1989 viewing share of --

22 A In six cycles, 83.88.

23 Q 83.88. And you also testified earlier that the
24 1983 share for Movies and Syndicated programming was 76.35
25 percent?

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1 A 77.192, as adjusted, I think, for the CRT.

2 Q What did you testify to earlier, Allen? The
3 number you just gave me does not ring a bell.

4 A Oh, 76.35 is the figure on page 10 of my
5 testimony.

6 Q Are you changing that figure, Allen, because
7 earlier in your testimony today, I thought I heard you give
8 76.35.

9 A I certainly did, Mr. Garrett, and I'm looking at
10 a page I did this morning, and it indicates what I call
11 1983 (CRT). As was testified, it was an adjustment made
12 by the Tribunal in 1983, and the number I have on my sheet
13 is 77.192. The one in my testimony is 76.35. I don't know
14 which is correct.

15 Q You don't know which is correct, is that what you
16 said?

17 A That's exactly what I'm saying. As far as I
18 could tell at this moment, the figure is either 76.35 or
19 77.92.

20 Q Well, just so I'm clear, go back to page 10 of
21 your prepared testimony. The number that you claim was the
22 Movies and Syndicated programming viewing share in '83 was
23 76.35 percent, is that correct?

24 A That is correct.

25 Q And in your earlier testimony today, you also

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1 gave the figure of 76.35, correct?

2 A That is correct.

3 Q And it wasn't until just a few minutes ago that
4 you surfaced this 77.192 number, correct?

5 A That is correct.

6 Q And if I go back to page 10 of your testimony
7 here, you draw a comparison between the 1983 number of
8 76.35 percent and the '89 number of 83.88 percent, correct?

9 A Yes.

10 Q And you say, in fact, that this 83.88 percent for
11 1989 is a record high for the Program Suppliers category,
12 correct?

13 A Yes, sir.

14 Q And you underscore that in your testimony.

15 A Three times.

16 Q Yes, I noticed that, Allen.

17 (Laughter.)

18 Had you not underscored that, I probably would
19 have glanced right over it.

20 Allen, do you believe that it is fair to compare
21 the 76.35 number for '83, with the '89 number of 83.88?

22 A Yes, sir.

23 Q Thank you. Allen, is it not a fact that the
24 76.35 number is based upon four-cycle data?

25 A I don't know when we started -- I believe it is

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1 because we -- I think it was in the '83 proceeding that the
2 Tribunal urged us to review the possibility of expanding
3 the coverage.

4 MR. GARRETT: Can I use red now?

5 (Laughter.)

6 BY MR. GARRETT:

7 Q The 76.35 number is, in fact, a four-cycle
8 number, is it not, Allen?

9 A I can't assert that now.

10 Q You can tell me, can't you, that the 83.88
11 percent number is six-cycle?

12 A Yes, sir.

13 Q Now, Allen, the 76.35 percent number emanates
14 from a study that the NAB did in rebuttal to your Nielsen
15 Study in '83, correct?

16 A As I said just a few minutes ago, I know that
17 there was a suggestion made by -- proposed by NAB that was
18 adopted by the Tribunal.

19 Q Allen, let me just direct your attention to the
20 Tribunal's 1983 decision as published in the Federal
21 Register at page 12800, and ask that you read that portion
22 of it --

23 A It says "NAB performed a straight-line projection
24 from the MPAA data for 117 stations for the universe of 622
25 stations, for the four-cycle data only".

1 Q Now, Allen, if we go down a little further in the
2 Tribunal's decision, we see that they give the projected
3 numbers as reported by NAB, and can you tell me what they
4 were for the Movies and Syndicated Series program
5 categories?

6 A It's a little blurry, but the 622 station
7 projection looks like 52.29 for Syndicated Series, and
8 24.48 --

9 CHAIRMAN AGUERO: You can use mine.

10 THE WITNESS: Yes, 52.29 for Syndicated Series,
11 plus 24.48.

12 BY MR. GARRETT:

13 Q And that comes to --

14 A 76.77.

15 Q 76.77. And theirs was based upon four-cycle
16 data, correct?

17 A That's correct, that's what it says.

18 Q And they also -- the 76.35 number also as
19 indicated, represents the NAB's projection to what viewing
20 would be on all 622 stations that were carried as a distant
21 signal.

22 A Bob, I don't want to be trifling, but the number
23 we just calculated was 76.77, whatever the heck that means.

24 Q I appreciate that, but just answer my question.
25 The 76.35 percent number here for 1983 reflects the

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1 projection that the NAB did to account for the fact that
2 you measured only 117 stations rather than 622, correct?

3 A Yes, sir.

4 Q All right. Now, Allen, are you familiar with the
5 way that the NAB did the projection in 1983, to come up
6 with that 76.35 percent number?

7 A Negative, I don't.

8 Q You're not. But in response to questions from
9 Mr. Cassler earlier, you said that you would object to
10 doing that type of projection.

11 A Yes, sir.

12 Q But you're not certain how they did it, correct?

13 A Yes, sir. The reason I said that, that the
14 projection of hard data from the Nielsen Study to soft data
15 by NAB is a mix that I would not accept.

16 Q Thank you. The one thing that is clear to me
17 though -- and correct me if I'm wrong -- is that the 76.35
18 percent number reflects the NAB's projection using NAB
19 methodology, and the 83.88 percent number does not reflect
20 that projection, correct?

21 A That's correct.

22 Q You don't even know how that methodology --

23 A Exactly.

24 Q And, finally, Allen, the 76.35 number also
25 reflected certain recategorizations -- how do you spell

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1 recategorization?

2 COMMISSIONER ARGETSINGER: We generally take off
3 points for spelling.

4 MR. GARRETT: Well, I'm in big trouble.

5 BY MR. GARRETT:

6 Q Correct, Allen?

7 A Yes, sir. Excuse me -- I don't know that to be
8 a fact. All I do know that in 1983, there was
9 recategorization proposed by the Tribunal.

10 Q I won't belabor the point, Allen, because it will
11 all be spelled out in the Tribunal's decision, it will be
12 part of the record, but earlier this morning, you were here
13 for the testimony of Ms. Kessler, were you not?

14 A Yes, indeed.

15 Q And you were here for the cross-examination that
16 Mr. Stewart had of Ms. Kessler?

17 A Yes, sir.

18 Q And you know that Mr. Stewart has raised
19 questions about a number of other categorizations that was
20 done --

21 A Yes, sir.

22 Q And I can presume, can I not, that your 83.886
23 number here does not reflect any of the recategorization
24 suggested by Mr. Stewart this afternoon?

25 A Correct.

1 Q Allen, let me ask you once again, do you truly
2 believe that it is appropriate to tell this Tribunal that
3 this 76.35 percent number can be compared with the 83.83
4 percent number?

5 A Yes, sir.

6 MR. GARRETT: Thank you, Allen, we'll pick up
7 with that next week.

8 CHAIRMAN AGUERO: Well, we will adjourn until
9 Tuesday, at 10:00.

10 (Whereupon, at 4:25 p.m., the hearing was
11 adjourned, to reconvene Tuesday, September 17, 1991, at
12 10:00 a.m., in the same room.)
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C E R T I F I C A T E

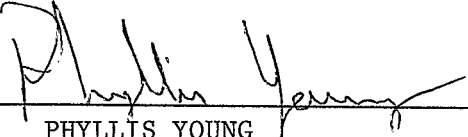
This is to certify that the foregoing transcript
in the matter of: COPYRIGHT ROYALTY TRIBUNAL - HEARING -
1989 CABLE ROYALTY DISTRIBUTION PROCEEDING
(DOCKET NO. CRT-91-2-89CD)

Before: MARIO F. AGUERO, CHAIRMAN

Date: SEPTEMBER 13, 1991

Place: COPYRIGHT ROYALTY TRIBUNAL
1825 CONNECTICUT AVENUE, N.W.
WASHINGTON, D.C.

represents the full and complete proceedings of the
aforementioned matter, as reported and reduced to type-
writing.


PHYLLIS YOUNG

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		DAY	HR	CALL	PROG	NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HHLDS	MO	BIBCD	BY	PROPERTY	NAME	DIST	PROD	OWNR
370	MON	53	KSL	AT	HOME	TGTHR	0000	1900	1	1						0	07							
370	SUN	41	KSL	AT	HOME	TGTHR	0000	1600	1	1						0	07							
106	SUN	69	WFXT	AT	ISSUE		0000	2300							2	0	01	05380	AT	ISSUE		9901	9901	9904
403	SUN	19	KCBS	AT	ISSUE		0000	1030							2	0	01	05380	AT	ISSUE		9901	9901	9904
403	SAT	47	KCBS	AT	ISSUE		0000	1730							2	0	01	05380	AT	ISSUE		9901	9901	9904
106	SUN	69	WFXT	AT	ISSUE		0000	2300							2	0	02	05380	AT	ISSUE		9901	9901	9904
106	SUN	69	WFXT	AT	ISSUE		0000	2300							2	0	05	05380	AT	ISSUE		9901	9901	9904
403	SUN	07	KCBS	AT	ISSUE		0000	0730							2	0	05	05380	AT	ISSUE		9901	9901	9904
403	SUN	41	KCBS	AT	ISSUE		0000	1600							2	0	05	05380	AT	ISSUE		9901	9901	9904
403	SUN	15	KCBS	AT	ISSUE		0000	0930							2	0	05	05380	AT	ISSUE		9901	9901	9904
403	SUN	19	KCBS	AT	ISSUE		0000	1030							2	0	07	05380	AT	ISSUE		9901	9901	9904
106	SUN	69	WFXT	AT	ISSUE		0000	2300							2	0	07	05380	AT	ISSUE		9901	9901	9904
106	SUN	71	WFXT	AT	ISSUE		0000	2330							2	0	07	05380	AT	ISSUE		9901	9901	9904
403	SAT	29	KCBS	AT	ISSUE		0000	1300							2	0	07	05380	AT	ISSUE		9901	9901	9904
106	SUN	73	WFXT	AT	ISSUE		0000	2400							2	0	10	05380	AT	ISSUE		9901	9901	9904
403	SUN	21	KCBS	AT	ISSUE		0000	1100							2	0	10	05380	AT	ISSUE		9901	9901	9904
106	SUN	73	WFXT	AT	ISSUE		0000	2400							2	0	11	05380	AT	ISSUE		9901	9901	9904
403	SUN	37	KCBS	AT	ISSUE		0000	1500							2	0	11	05380	AT	ISSUE		9901	9901	9904
403	SUN	21	KCBS	AT	ISSUE		0000	1100							2	0	11	05380	AT	ISSUE		9901	9901	9904
121	SUN	33	WJAR	AT	MOVIES		9998	1400							2	0	05					9901	9901	9904
121	SUN	29	WJAR	AT	MOVIES		9998	1300							2	0	05					9901	9901	9904
121	SUN	29	WJAR	AT	MOVIES		9998	1300							2	0	07					9901	9901	9904
101	SAT	03	WPIX	AT	MOVIES	RPT	99283	0630							2	0	01	13684	AT	THE MOVIES		7829	7829	7829
202	SUN	79	WGN	AT	MOVIES	RPT	99283	2530							2	0	01	13684	AT	THE MOVIES		7829	7829	7829
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202	SAT	75	WGN	AT	MOVIES	RPT	99283	2430							2	0	01	13684	AT	THE MOVIES		7829	7829	7829
101	SAT	03	WPIX	AT	MOVIES	RPT	99283	0630							2	0	02	13684	AT	THE MOVIES		7829	7829	7829
351	SUN	75	KWGN	AT	MOVIES	RPT	99283	2430							2	0	02	13684	AT	THE MOVIES		7829	7829	7829
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202	SAT	76	WGN	AT	MOVIES	RPT	99283	2445							2	0	02	13684	AT	THE MOVIES		7829	7829	7829
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202	SAT	79	WGN	AT	MOVIES	RPT	99283	2530							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
202	SAT	79	WGN	AT	MOVIES	RPT	99283	2530							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
101	SAT	04	WPIX	AT	MOVIES	RPT	99283	0645							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
101	SAT	03	WPIX	AT	MOVIES	RPT	99283	0630							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
202	SAT	77	WGN	AT	MOVIES	RPT	99283	2500							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
202	MON	79	WGN	AT	MOVIES	RPT	99283	2530							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
202	WED	79	WGN	AT	MOVIES	RPT	99283	2530							2	0	05	13684	AT	THE MOVIES		7829	7829	7829
101	SAT	03	WPIX	AT	MOVIES	RPT	99283	0630							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
351	SUN	75	KWGN	AT	MOVIES	RPT	99283	2430							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
202	SUN	03	WGN	AT	MOVIES	RPT	99283	2530							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
351	SAT	79	KWGN	AT	MOVIES	RPT	99283	0630							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
202	SAT	79	WGN	AT	MOVIES	RPT	99283	2530							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
124	FRI	77	WGNX	AT	MOVIES	RPT	99283	2500							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
124	WED	77	WGN	AT	MOVIES	RPT	99283	2500							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
124	SAT	78	WGN	AT	MOVIES	RPT	99283	2515							2	0	07	13684	AT	THE MOVIES		7829	7829	7829
136	SAT	33	WKBN	AT	THE BUTLER		0000	1400							2	0	02					7829	7829	7829
136	SAT	31	WKBN	AT	THE BUTLER		0000	1330							2	0	02					7829	7829	7829
136	SAT	33	WKBN	AT	THE BUTLER		0000	1400							2	0	05					7829	7829	7829
136	SAT	31	WKBN	AT	THE BUTLER		0000	1330							2	0	07					7829	7829	7829

"AT THE BUTLER" REPORT

EXHIBIT
NAB 20X

nard: Anthony Bate. Margaret: Shirley Dixon. Palmer: Terrence Hardiman. Jennifer Coleby: Jill Baker. Angie: Holly Aird.
[An Agatha Christie series begins next week.]

(11) TO THE MANOR BORN—Comedy
(25) (24) DUET (CC)

Linda (Alison LaPlaca) finds that constantly being nice is quite a trial after a psychic (Laraine Newman) predicts a miserable future awaits unless she changes her ways. Dr. Jordan: Armin Shimerman. Jane: Jodi Thelen.

(27) STRAIGHT TALK: CELLULITE—Commercial

(33) ODD COUPLE—Comedy

A disastrous rainy weekend at a mountain cabin. Felix: Tony Randall.

(44) McLAUGHLIN GROUP—Discussion

(56) (WR) NEWS

(60) (PIX) INN NEWS—Marvin Scott

(63) COUSTEAU: MISSISSIPPI (CC); 60 min.
In the first of this two-part study of the Mississippi River, Jacques Cousteau and his crew navigate from the Mississippi Delta to St. Paul, Minn., a journey of 3000 miles.

(A&E) HOLLYWOOD: THE GOLDEN YEARS

—Documentary; 60 min.

Part 2. A behind-the-scenes look at Fred Astaire-Ginger Rogers musicals.

(CBN) CHANGED LIVES—Religion

(CNN) NEWS—Moore/Rook; 60 min.

(Q15) MOVIE—Adventure (BV);

1 hr., 35 min. ★★

"Zorro, the Avenger."

(OSC) TESTAMENT—Documentary; 60 min.

Part 6. The survival of Christianity through the Middle Ages.

(LTP) OBSTETRICS/GYNECOLOGY UPDATE

(MAX) MOVIE (CC)—Comedy;

1 hr., 50 min. ★★

"Switching Channels."

(ITV) REMOTE CONTROL—Game

(NES) GOLF HIGHLIGHTS; 60 min.

Oakley vs. Dedham in Tucker Anthony Classic IV competition.

(NIX) SATURDAY NIGHT

(SC) RACING FROM SUFFOLK DOWNS

(SHD) MOVIE—Crime Drama; 1 hr., 50 min. ★

"Invasion U.S.A."

(USA) PHILIP MARLOWE, PRIVATE EYE

—Mystery; 60 min.

Marlowe (Powers Boothe) is the state's key witness in a corruption probe—assuming he stays healthy long enough to testify.

[Time approximate after basketball.]

(11) MANY WIVES OF PATRICK—Comedy

Patrick (Patrick Cargill) is shocked when he learns that his daughter is planning a divorce.

(23) COPS

Cases include an armed man in a church.

[Fox is advising viewer discretion.]

(27) WHERE THERE'S A WILL, THERE'S AN A

—Commercial

(33) ASK THE MANAGER

(44) ADAM SMITH'S MONEY WORLD

(56) WEEKEND SCOREBOARD—Sports

(60) MOVIE—Drama; 2 hrs. ★★ ★★

"The African Queen." (1951) River tramp Humphrey Bogart (Best Actor Oscar) and missionary Katharine Hepburn attempt to flee from the Germans in a rickety boat.

(64) LOVETT TALKS LAWR

(CBN) JOHN ANKERBERG—Religion

(LTP) FAMILY PRACTICE UPDATE

(ITV) HALF HOUR COMEDY HOUR

(NIX) SCTV NETWORK—Comedy

(PIX) ODD COUPLE—Comedy

(SC) ROCKINGHAM REPORT—Horse Racing

(TNN) BASSMASTERS—Fishing

(WOR) D.C. FOLLIES—Comedy

(11PM) (2) BLAKE'S 7—Science Fiction; 60 min.

Blake (Gareth Thomas) ventures to the edge of the galaxy in order to escape the Federation, but he is captured on the planet Horizon.

(3) (4) (5) (6) (9) (10) (12) (22) NEWS

(27) (21) NEWS; 35 min.

(11) SECRET INTELLIGENCE (CC)

—Documentary; 60 min.

See Sat. 10 P.M. for details.

(23) AT ISSUE WITH JEANINE GRAF

—Discussion

(27) PORNOGRAPHY IN AMERICA; 60 min.

A program examining the problem of pornography and possible solutions. A fund-raiser for the National Coalition Against Pornography.

(33) AM BOSTON—Discussion

Topic: cults. (Repeat)

(44) DANCES—REMY CHARLIP

Five pieces by the choreographer, including "Dance in a Bed," "Glow Worm" and "Etude." Other dancers include Toby Armour.

(50) MOVIE—Comedy; 2 hrs. ★★

"Doctor Detroit." (1984) Dan Aykroyd as a pusillanimous professor duped into posing as a criminal. Howard Hesseman, T.K. Carter.

(56) POINT OF VIEW—Discussion

(64) TO BE ANNOUNCED; 60 min.

(63) MOVIE—Comedy; 2 hrs. ★★

"For the Love of It." (1980) TV-movie with Deborah Raffin and Jeff Conaway as a young couple unwittingly involved in a madcap search for stolen Soviet secrets. Barbi Benton, Don Rickles. Al: Lawrence-Hilton Jacobs.

(A&E) BUFFALO BILL—Comedy

(CBN) MORGAN BRITTANY ON BEAUTY

—Commercial

(CNN) INSIDE BUSINESS—Myron Kandel

(OSC) JACK THOMPSON DOWN UNDER

(ESN) SPORTSCENTER; 60 min.

(HBO) MOVIE (CC)—Drama; 2 hrs. ★★

"Nuts."

(LTP) ORTHOPAEDIC SURGERY UPDATE

(ITV) MONTY PYTHON'S FLYING CIRCUS

—Comedy; 35 min.

(NES) CHAMPIONSHIP FISHING

(NIX) ROWAN & MARTIN'S LAUGH-IN

(PIX) CHEERS (CC)—Comedy

(SC) WEIGHT ROOM—Instruction

(TBS) ALL IN THE FAMILY—Comedy

(TLC) MOVIE—Comedy-Drama;

1 hr., 35 min. ★★

"Five Corners."

(TNN) MOTOWORLD—Motorcycle Racing

A behind-the-scenes look at racing on ice.

(USA) COVER STORY—Interview

Singer-songwriter Debbie Gibson.

(VBS) BARNEY MILLER—Comedy

(11:15) (6) SPORTS LOCKER

(11:30) (3) OFFSHORE TV—Comedy

(4) HAWAII FIVE-O—Crime Drama; 60 min.

A photographer (Meg Foster) inadvertently snaps the picture of an underworld bigwig anxious to keep his return to Hawaii secret.

McGarrett: Jack Lord.

(5) COSBY SHOW (CC)—Comedy

Rudy (Keshia Knight Pulliam) wants to keep a stray dog; Vanessa (Tempestt Bledsoe) would rather go to a party than on a family trip.

(6) GRANDSTAND—Game

(9) SISKEL & EBERT

Scheduled: "Her Alibi" (Tom Selleck, Paulina Porizkova); "Kinjite" (Charles Bronson).

(10) QUINCY—Crime Drama; 60 min.

When Quincy (Jack Klugman) refuses to issue a statement at the scene of a fatal police shooting, he's accused of participating in a cover-up conspiracy. O'Neil: Dabney Coleman. Wells: Mark Lambert.

(12) RICK BARNES: BASKETBALL

(25) GEORGE MICHAEL SPORTS MACHINE

(25) MOVIE—Drama; 2 hrs. ★★

"Give My Regards to Broadway." (1948) An old-time vaudeville act (Charles Winninger) constantly agitates his family to make a comeback. Dan Dailey. June: Barbara Lawrence.

(33) CHRISTIAN LIFESTYLE MAGAZINE

—Religion

(40) CHUCK DAVIS: DANCING THROUGH

WEST AFRICA—Documentary

Clips of the African American Dance Ensemble's 1985 trip to Senegal. (Repeat)

(53) VISIONS—Magazine

(A&E) GOOD TIME CAFE—Variety

Juggler Dana Smith and his dog Sunshine.

(CBN) ED YOUNG—Religion

(CNN) SPORTS—Miller/Patrick

(DIS) MOVIE—Adventure; 1 hr., 45 min. ★★ ★★

"Quentin Durward."

(DSC) TRUE ADVENTURE—Documentary

(LTP) INTERNAL MEDICINE UPDATE

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Sunday Evening

Primo Time

	6:00	6:30	7:00	7:30	8:00	8:30
(22)	WonderWorks (5:30)	Long Ago...	Frugal Gourmet	Victory Garden	Nature	
(3)	CBS News	News	60 Minutes		Murder, She Wrote	
(4)	News	NBC News	Magical World of Disney	Family Ties	Day by Day	
(5)	News (5:30)	Cosby Show	Incredible Sunday	Studio 5B		
(6)	CBS News	News	60 Minutes		Murder, She Wrote	
(7)	CBS News	News	60 Minutes		Murder, She Wrote	
(9)	News	ABC News	Incredible Sunday		Studio 5B	
(10)	News	NBC News	Magical World of Disney	Family Ties	Day by Day	
(11)	Granite State	N.H. Journal	American Masters	Frontline		
(12)	News	ABC News	Incredible Sunday		Studio 5B	
(21)	News	CBS News	60 Minutes		Murder, She Wrote	
(22)	News	NBC News	Magical World of Disney	Family Ties	Day by Day	
(23)	Columbo (5:00)	Current Affair	21 Jump Street	Most Wanted	Married...	
(27)	Go for Your Dreams!		Voyage to the Bottom of the Sea	Movie: Send Me No Flowers		
(33)	War of the Worlds		Hart to Hart	Movie: Tax		
(43)	War and Peace in the Nuclear Age		Politics of Privacy	Kwinty Report	Amer. Interests	
(50)	Facile Tale Theatre (5:30)	Movie: How to Beat the High Cost of Living		Black Tie at the Arts		
(56)	A-Team		Movie: The Onion Field			
(60)	Born Famous		Monitor Reports	Movie: Key Largo		
(64)	Star Trek: The Next Generation		21 Jump Street	Most Wanted	Married...	
(68)	Ellery Queen		Twilight Zone	David Brenner		
CABLE-TV CHANNELS						
(A&E)	Vietnam War with Walter Cronkite		Walk Through the 20th Century	Iacocca		
(CBN)	Bordertown	Rin Tin Tin K-9	Fred Travalena	Best of Stand-up	Animals of Africa	Amer. Snapshots
(CNN)	Week in NBA	Inside Business	News	Sports	News	
(OSC)	Rubicapra		Vancouver on the Move		Whales	
(ESN)	Skating: Nor-Am Freestyle Competition		SportsCenter	Horse Racing	College Baseball: Arizona State at Florida State	
(LTF)	Internal Medicine	Family Practice	Cardiology Update	Milestones	Physicians' Journal Update	
(UKK)	Kids' Court	Looney Tunes	Inspector Gadgot	Count Duckula	Mister Ed	Patty Duke
(PTX)	Movie: The Final Conflict				War of the Worlds	
(TBS)	NWA Wrestling (6:05)		Movie: The Revengers			
(TRN)	Hidden Heroes	Wish You...Here	American Sports Cavalcade		Winston Cup	
(USA)	Murder, She Wrote		Miami Vice		College Basketball: N.C. (Charlotte) at SMU	
(WOR)	A-Team		Movie: The China Syndrome			
PAY-TV CHANNELS						
(BRV)	Blko: Breaking the Silence		South Bank Show		Movie →	
(DTS)	Danger Bay	Animals in Action	Movie: Betrayed			
(HBO)	Movie: The Boy Who Could Fly			Movie: The Color Purple		
(HAX)	Movie: Chisum			Movie: Rooster Cogburn		
(NES)	College Basketball: Houston at Rice			College Basketball: Arizona at Washington		
(SC)	College Basket- ball (4:30)	Racing/ Aqueduct	Celtics Dynasty: Pre-game (7:15)	NBA Basketball: SuperSonics at Celtics		
(SHO)	Movie: The Natural (5:30)			Movie: Switching Channels		
(TMC)	Movie: Assassination		Movie: Ernest Goes to Camp			

Primo Time

February 5, 1989

	9:00	9:30	10:00	10:30	11:00	11:30
(22)	Masterpiece Theatre		Mystery!		Blake's 7	
(3)	Lonesoma Dove				News	Offshore TV
(4)	Movie: Full Exposure: The Sex Tapes Scandal				News	Hawaii Five-O
(5)	Movie: Ruthless People				News	Cosby Show
(6)	Lonesoma Dove				News; Sports Locker (11:15)	Grandstand
(7)	Lonesoma Dove				News	P.Mason (11:35)
(9)	Movie: Ruthless People				News	Siskel & Ebert
(10)	Movie: Full Exposure: The Sex Tapes Scandal				News	Quincy
(11)	Masterpiece Theatre	To the Manor Born	Wives of Patrick		Secret Intelligence	
(12)	Movie: Ruthless People				News	Rick Barnes
(21)	Lonesoma Dove				News	Star Trek (11:35)
(22)	Movie: Full Exposure: The Sex Tapes Scandal				News	George Michael
(25)	Garry Shandling	Tracey Ullman	Duet	Cops	Joanina Graf	Movie
(27)	Movie (Cont.)		Straight Talk	Where... Will	Pornography in America	
(33)	Movie (Cont.)		Odd Couple	Ask the Manager	AM Boston	Christian Lifestyle
(44)	Firing Line	John McLaughlin	McLaughlin Group	Adam Smith	Dances	Chuck Davis
(50)	Black Tie at the Arts (Cont.)				Movie: Doctor Detroit	
(56)	Movie (Cont.)	D.C. Folies	News	Scoreboard	Point of View	Visions
(60)	Movie (Cont.)	INN Magazine	INN News	Movie: The African Queen		
(64)	Garry Shandling	Tracey Ullman	Duet	Lovett Talks Law	To Be Announced	
(68)	National Geographic		Cousteau/ Miss.		Movie: For the Love of It	
CABLE-TV CHANNELS						
(A&E)	Miss Marple		Hollywood		Buffalo Bill	Good Time Cafe
(CBN)	In Touch		Changed Lives	John Ankerberg	Morgan Brittany	Ed Young
(CNN)	Week in Review		News		Inside Business	Sports
(OSC)	Animal Allens		Testament		Jack Thompson	True Adventure
(ESN)	College Baseball (Cont.)				SportsCenter	
(LTF)	Cardiology Update	Internal Medicine	OB/Gyn. Update	Family Practice	Orthopaedic Surg.	Internal Medicine
(NTK)	My Three Sons	Donna Reed	Saturday Night	SCTV	Laugh-In	Car 54
(PTX)	Lifestyles of the Rich and Famous		INN News	Odd Couple	Cheers	Honeymooners
(TBS)	National Geographic Explorer				All in the Family	Jerry Falwell
(TRN)	Hidden Heroes	In-Fisherman		BassMasters	Motoworld	Winston Cup
(USA)	College Basketball (Cont.)		Philip Marlowe, Private Eye		Cover Story	Hollywood Insider
(WOR)	Movie (Cont.)	Benny Hill	News	D.C. Folies	Barney Miller	Baretta
PAY-TV CHANNELS						
(BRV)	Movie: Native Son (Cont.)			Dream Is over		Movie
(DTS)	Sandburg's Lincoln		Movie: Zorro, the Avenger			Movie
(HBO)	Movie (Cont.)				Movie: Nuts	
(IAX)	Movie (Cont.)		Movie: Switching Channels		Movie (11:45)	
(NES)	College Basketball (Cont.)		Golf Highlights		Champ. Fishing	Amer. Outdoors
(SC)	NBA Basketball (Cont.)		Suffolk Downs	Rockingham	Weight Room	Sports Nightly
(SHO)	Movie (Cont.)	Celebrity Close-Up (9:45)	Movie: Invasion U.S.A.			
(TMC)	Movie: The Rosary Murders				Movie: Five Corners	

MORNING

- 5 AM (41) IT'S YOUR BUSINESS—Debate
Scheduled topic: inheritance taxes.
(59) HIT VIDEO USA; 60 min.
(40) JOHN HAGEE—Religion; 60 min.
(55) LONE RANGER—Western (BW)
(A&E) JOURNEY TO ADVENTURE
(CNN) D. JAMES KENNEDY—Religion; 60 min.
(CNN) NEWS—Greenlaw/Jones
(DIS) WALT DISNEY PRESENTS; 50 min.
(ESN) GOLF CONNECTION—Jimmy Ballard
(LTP) DATELINE AMERICA—Commercial
(USA) MOVIE—Comedy; 2 hrs. ★
"Cheerleaders' Beach Party." (1978) Four young ladies employ their talents to keep their team together. Stephanie Hastings, Linda Jenson, Mary Lou Loredan, Max Goff.
(CNN) CHICAGO'S VERY OWN—Profile
(WOR) PORKY AND BUGS HOUR; 60 min.
(Z) MOVIE—Comedy (BW); 90 min. ★★
"The Captain's Paradise."
5:05 (TBS) FLINTSTONES—Cartoon
5:15 (LBN) WHAT'S NU
5:30 (4) CHECKPOINT—Report
(52) PRINCIPIOS BIBLICOS—Religion
(56) LONE RANGER—Western (BW)
(A&E) TWENTIETH CENTURY (BW)
(CNN) EVANS & NOVAK—Interview
(ESN) INSIDE THE PGA TOUR
(LTP) STRAIGHT TALK: CELLULITE—Commercial
(TLC) MOVIE (CC)—Adventure; 1 hr., 50 min. ★★
"Young Sherlock Holmes."
(LBN) HERITAGE OF FAITH—Religion
5:35 (TBS) TOM AND JERRY—Cartoon
5:45 (11) CHRISTOPHERS—Religion
6 AM (2) KIDQUIZ
(3) DWIGHT THOMPSON—Religion; 60 min.
(4) HEADLINES ON TRIAL—Debate
Topic: the homeless and who's responsible.
(5) WEEKEND GALLERY—Discussion
(6) GREAT AMERICAN OUTDOORS
(7) CAMPUS PROFILE/VIEWPOINT ON NUTRITION
Topic: a recent national study on dieting.
(9) FRANKLY FEMALE—Discussion
(11) FRED JORDAN—Religion
(13) IN STUDIO—Discussion; 60 min.
(15) EDDIE'S GOSPEL HOUR; 60 min.
(40) EARL PAULK—Religion; 60 min.
(52) CONCEPTOS DE PODER
(55) UP FRONT—Discussion
(A&E) IN SEARCH OF THE BOWHEAD WHALE—Documentary; 60 min.
(CNN) SUNDAY BEST—Religion; 60 min.
(CNN) NEWS—Greenlaw/Jones
(DIS) YOU AND ME, KID—Children
(OSC) FUTURES CAN—Science; 60 min.
(ESN) NBA TODAY

- (HBO) MOVIE (CC)—Comedy; 90 min. ★
"The Wrong Guys."
(LTP) GEORGE VANDEMAN—Religion
(MAX) MOVIE—Comedy (BW); 2 hrs. ★★
"Talk of the Town."
(NIT) MYSTERIOUS CITIES OF GOLD
(SHO) MOVIE—Adventure; 1 hr., 40 min. ★★
"Kavik, the Wolf Dog."
(TNN) CELEBRITY OUTDOORS
(VEN) MASS FOR SHUT-INS—Catholic
(WOR) JETSONS—Cartoon
6:05 (TBS) FLINTSTONES—Cartoon
6:30 (22) TODAY'S RELIGION
(43) SPECTACULAR WORLD OF GUINNESS RECORDS
(5) MAKING IT: MINORITY SUCCESS STORIES
(6) JOURNEY TO ADVENTURE
(72) INSIGHT—Religion
(9) OFF HAND (SL)
(11) HEART OF THE NATION—Religion
(52) DESCUBRIMIENTO DE BELLEZA
(55) BOTTOM LINE—Debate
(CNN) YOUR MONEY—Stuart Vamey
(DIS) MOUSECRISE—Children
(ESN) LIGHTER SIDE OF SPORTS
(LTP) HEALTHY DIET—Commercial
(NIT) SPARTAKUS—Cartoon
(TNN) BASSMASTERS—Fishing
(VEN) SPIRAL ZONE—Cartoon
(WOR) BUGS BUNNY & FRIENDS—Cartoon
(Z) MOVIE—Drama (BW); 1 hr., 50 min. ★★
"The Snake Pit."
6:35 (TBS) ANDY GRIFFITH—Comedy (BW)
7 AM (22) 2 THE POINT
(3) PANORAMA DEL VALLE
(4) (6) SUNDAY TODAY; 90 min.
(5) MARVEL ACTION UNIVERSE; 90 min.
(72) ED HUME ON GARDENING
(9) RISKING IT ALL—Adventure
(11) GEORGE VANDEMAN—Religion
(13) TRANSFORMERS—Cartoon
(15) EUN HAE EUI-SAM TUI—In Korean
(28) SESAME STREET (CC)—Children; 60 min.
(34) SANTA MISA
(40) JAMES ROBISON—Religion
(52) CHANGED LIVES—Religion
(55) O. LEE JAGGERS AND MISS VELMA—Religion; 60 min.
(A&E) TRAVEL MAGAZINE
(CNN) LLOYD OGILVIE—Religion
(CNN) NEWS
(DIS) WELCOME TO POOH CORNER
(OSC) AMERICAN MEDICAL TELEVISION—Magazine; 2 hrs.
(ESN) SPORTRAITS
Olympic champions Greg Louganis and Emil Zatopek are profiled.
(LTP) EAT AND BE THIN—Commercial
(NIT) ADVENTURES OF THE LITTLE KOALA
(TNN) PERFORMANCE PLUS—Automobiles

- (USA) CALLIOPE—Children; 60 min.
(VEN) BRAVESTARR (CC)—Cartoon
(WOR) STEAMPIPE ALLEY—Children; 60 min.
7:05 (TBS) GOOD NEWS
A visit to New York City's Tavern on the Green restaurant. Liz Wickersham is the host.
7:10 (CNN) ON THE MENU—Nutrition
Topic: weight control.
7:30 (22) AT ISSUE—Discussion
(3) GLORY TO GOD—Religion
(72) BODY BY JAKE
(9) (11) LARRY JONES—Religion
(13) ARCHIES—Cartoon
(15) FULL GOSPEL HOUR—In Korean
(52) NUESTRA FAMILIA—Religion
(40) HAL LINDSEY—Religion
(50) HOOKED ON AEROBICS
(52) WEIGHT TRAINING—Commercial
(A&E) WORLD OF PHOTOGRAPHY
(CNN) ORAL ROBERTS—Religion
(CNN) NEWSMAKER SUNDAY—Interview
(DIS) DUMBO'S CIRCUS—Children
(ESN) THIS WEEK IN SPORTS
(HBO) TALES OF LITTLE WOMEN—Cartoon
(LTP) TO BE ANNOUNCED
(NIT) MAPLE TOWN—Cartoon
(TLC) MOVIE—Fantasy; 1 hr., 40 min. ★★
"Angel on My Shoulder."
(TNN) HIDDEN HEROES—Profile
(VEN) BUGS BUNNY & FRIENDS—Cartoon
7:35 (TBS) MOVIE—Western; 2 hrs., 30 min. ★★
"Shalako." (British; 1968) Sean Connery and Brigitte Bardot team in this large-scale adventure yarn about a European hunting party attacked by Apaches in the Old West.
8 AM (22) CBS NEWS SUNDAY MORNING (CC)
—Charles Kuralt; 90 min.
Scheduled: A profile of pianist Byron Janis.
(3) ORAL ROBERTS—Religion
(72) BETTER WAYS TO BETTER GRADES—Commercial
(9) LLOYD OGILVIE—Religion
(11) AMAZING FACTS—Religion
(13) ARTHRITIS TELETHON
Mickey Gilley and Larry Van Nuys emcee the eighth annual campaign to combat arthritis, telecast live from Nashville's Grand Ole Opry, with segments from Las Vegas, hosted by Sarah Purcell. Scheduled to appear: Razzie Bailey, Charley Pride, Ann Jillian, Tom T. Hall, the Oak Ridge Boys, Frankie Laine, the Fifth Dimension, the Smothers Brothers.
(13) FAITH FOR TODAY—In Korean
(23) WONDERWORKS (CC)—Drama; 60 min.
See Saturday 7 P.M. for details.
(34) SOMOS Y SEREMOS—Religion
(40) D. JAMES KENNEDY—Religion; 60 min.
(50) GROWING YEARS; 60 min.
(52) LIVING IDEAS—Religion
(55) WAY OF TRUTH—Religion
(A&E) OUR CENTURY—Documentary; 60 min.

- (CNN) KIDSWORLD
(CNN) NEWS
(DIS) GOOD MORNING, MICKEY!—Cartoon
(ESN) SPORTS REPORTERS—Discussion
(HBO) BABAR—Cartoon
(LTP) WORLD TOMORROW—Religion
(MAX) ROY ORBISON & FRIENDS (BW); 55 min.
(NIT) DENNIS THE MENACE—Comedy (BW)
(SHO) DADDY I'M THEIR MAMA NOW; 50 min.
(TNN) INSIDE WINSTON CUP RACING
(USA) CARTOON EXPRESS; 3 hrs., 30 min.
(VEN) MOVIE—Western; 2 hrs. ★★
"Springfield Rifle." (1952) Gary Cooper in a routine tale of counterespionage during the Civil War. Erin: Phyllis Thaxter.
(WOR) MUNSTERS TODAY—Comedy
8:10 (CNN) TRAVEL GUIDE
8:30 (3) ROBERT SCHULLER (CC); 60 min.
(4) (6) MEET THE PRESS (CC)
(5) LEARNING THE ROPES—Comedy
(72) BLACK SHEEP SQUADRON; 60 min.
(9) SEARCH—Religion
(11) EVER INCREASING FAITH; 60 min.
(13) HOPE HOUR—In Korean
(34) DIOS CAMINA CONTIGO—Religion
(52) FORGOTTEN CHILDREN OF THE '80s
(55) MORNING WORSHIP—Religion; 60 min.
(CNN) LONE RANGER—Western (BW)

CABLE
close upNFL DRAFT
9 AM (ESN)

Troy Aikman

TELECAST LIVE
FROM NEW YORK

The spring "pick-me-up" for football fans.
This year's big names—UCLA QB Troy Aikman and Oklahoma State's Heisman Trophy-winning RB Barry Sanders—are not likely to be around for long. But Eagles coach Buddy Ryan says, "there's a lot of quality and some real superstars out there. Every year, there are lots of players in one category and few in others. This year, there are running backs and offensive linemen, but there are only a few linebackers."
ESPN's seven hours of coverage includes interviews, predictions and scouting reports. Chris Berman, Mel Kiper and Pete Axthelm report.

MKT	DAY	QH	CALL	PROG - NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HHLS	MO	BIBCD	DY	PROPERTY - NAME	DIST	PROD	OWNR
202	MON	43	WCFC	FLYING HOUSE	9358	1630				2	2	2	2	0	10	14927		FLYING HOUSE, THE	1393	1393	
202	SAT	43	WCFC	FLYING HOUSE	9358	0900				2	2	2	2	0	11	14927		FLYING HOUSE, THE	1393	1393	
202	MON	43	WCFC	FLYING HOUSE	9358	1630				2	2	2	2	0	11	14927		FLYING HOUSE, THE	1393	1393	
202	SUN	05	WCFC	FAMILY CHR CNTR	0000	0700				4	4	4	4	0	01			(FAM) (CHR) (CNTR)			
202	SUN	05	WCFC	FAMILY CHR CNTR	0000	0700				4	4	4	4	0	02						
202	SUN	05	WCFC	FAMILY CHR CNTR	0000	0700				4	4	4	4	0	10						
425	SUN	71	KGTV	FMLY FEUD LTNT	6218	2330				2		2	2	0	02	07509		FAMILY FEUD	9900	5150	5512
425	SUN	73	KGTV	FMLY FEUD LTNT	6218	2400					2			0	02	07509		FAMILY FEUD	9900	5150	5512
425	SUN	71	KGTV	FMLY FEUD LTNT	6218	2330				2		2	2	0	05	07509		FAMILY FEUD	9900	5150	5512
425	SUN	72	KGTV	FMLY FEUD LTNT	6218	2345						2		0	05	07509		FAMILY FEUD	9900	5150	5512
425	SUN	71	KGTV	FMLY FEUD LTNT	6218	2330				2		2	2	0	07	07509		FAMILY FEUD	9900	5150	5512
403	SUN	17	KTLA	FMLY FILM FEST	9998	1000				8	8	8	8	0	01						
403	SUN	17	KTLA	FMLY FILM FEST	9998	1000				8	8	8	8	0	02						
403	SUN	17	KTLA	FMLY FILM FEST	9998	1000				8	8	8	8	0	05						
403	SUN	17	KTLA	FMLY FILM FEST	9998	1000				8	8	8	8	0	07						
403	SUN	17	KTLA	FMLY FILM FEST	9998	1000				8	8	8	8	0	10						
403	SUN	17	KTLA	FMLY FILM FEST	9998	1000				8	8	8	8	0	11						
108	SUN	71	KDKA	FMLY-GLF-HGHLT	0000	2330							1	0	05						
108	MON	71	KDKA	FMLY-GLF-HGHLT	0000	2330							1	0	05						
108	TUE	71	KDKA	FMLY-GLF-HGHLT	0000	2330							1	0	05						
202	TUE	13	WCFC	FNDTN-FTR TLTH	0000	0900							2	0	10						
202	MON	49	WCFC	FNDTN-FTR TLTH	0000	1800							2	0	10						
202	TUE	51	WCFC	FNDTN-FTR TLTH	0000	1830							2	0	10						
202	THR	13	WCFC	FNDTN-FTR TLTH	0000	0900							2	0	11						
202	FRI	13	WCFC	FNDTN-FTR TLTH	0000	0900							2	0	11						
202	THR	49	WCFC	FNDTN-FTR TLTH	0000	1800							2	0	11						
202	FRI	49	WCFC	FNDTN-FTR TLTH	0000	1800							2	0	11						
202	SAT	53	WCFC	FNDTN-FTR TLTH	0000	1900							2	0	11						
139	WED	53	WTGG	FNL RPRT-WTNS	0000	2000							8	0	07						
139	WED	53	KMSP	FNL-FALSE WTNS	0000	1900							8	0	07						
139	WED	53	KTVI	FNL-FALSE WTNS	0000	1900							8	0	07						
139	WED	53	KTVI	FNL-FALSE WTNS	0000	1900							8	0	07						
403	WED	57	KBHK	FNL-FALSE WTNS	0000	2000							8	0	07						
403	WED	57	KCOP	FNL-FALSE WTNS	0000	2000							8	0	07						
403	WED	57	KSTW	FNL-FALSE WTNS	0000	2000							8	0	07						
111	WED	57	WDCA	FNL-FALSE WTNS	0000	2000							8	0	07						
106	WED	57	WLVI	FNL-FALSE WTNS	0000	2000							8	0	07						
106	WED	57	WTVF	FNL-FALSE WTNS	0000	2000							8	0	07						
133	WED	57	WTVF	FNL-FALSE WTNS	0000	2000							8	0	07						
101	WED	57	WMOR	FNL-FALSE WTNS	0000	2000							8	0	07						
407	SAT	17	KBHK	FNL-FALSE WTNS	0000	1000							8	0	07						
133	SUN	49	WTXX	FNL-FALSE WTNS	0000	1800							8	0	07						
462	SAT	61	KOVR	FNL-FALSE WTNS	0000	2100							8	0	07						
213	SAT	07	KMSP	FOCUS	5031	0730				2	2	2	2	0	01	05710		FOCUS	9901	9901	9904
370	TUE	09	KSL	FOCUS	5031	0800				4	4	4	4	0	02	05710		FOCUS	9901	9901	9904
370	WED	09	KSL	FOCUS	5031	0800				4	4	4	4	0	02	05710		FOCUS	9901	9901	9904
370	THR	09	KSL	FOCUS	5031	0800				4	4	4	4	0	02	05710		FOCUS	9901	9901	9904
370	FRI	09	KSL	FOCUS	5031	0800				4	4	4	4	0	02	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS	5031	0800				4	4	4	4	0	02	05710		FOCUS	9901	9901	9904
370	SAT	07	KMSP	FOCUS	5031	0730				2	2	2	2	0	02	05710		FOCUS	9901	9901	9904
370	SAT	01	KSTW	FOCUS	5031	0600								0	02	05710		FOCUS	9901	9901	9904
370	SAT	01	KSTW	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904



MKT	DAY	QH	CALL	PROG - NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HHLS	MO	BIBCD	DY	PROPERTY - NAME	DIST	PROD	OWNR
370	THR	09	KSL	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904
370	FRI	09	KSL	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS	5031	0730				2	2	2	2	0	05	05710		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS	5031	0600								0	05	05710		FOCUS	9901	9901	9904
370	TUE	09	KSL	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	WED	09	KSL	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	THR	09	KSL	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	FRI	09	KSL	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS	5031	0730				2	2	2	2	0	07	05710		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS	5031	0600								0	07	05710		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS	5031	0730				2	2	2	2	0	10	05710		FOCUS	9901	9901	9904
419	SAT	03	KSTW	FOCUS	5031	0630				2				0	10	05710		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS	5031	0600								0	10	05710		FOCUS	9901	9901	9904
419	SUN	01	KSTW	FOCUS	5031	0600								0	10	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS	5031	0800				4	4	4	4	0	11	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS	5031	0800				4	4	4	4	0	11	05710		FOCUS	9901	9901	9904

MKT	DAY	QH	CALL	PROG	- NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HHLS	MO	BIBCD	DY	PROPERTY - NAME	DIST	PROD	OWNR
370	THR	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904
370	FRI	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	05	05710		FOCUS	9901	9901	9904
370	SAT	07	KMSP	F	FOCUS	5031	0730				2	2	2	2	0	05	05710		FOCUS	9901	9901	9904
370	SAT	01	KMSP	F	FOCUS	5031	0600								0	05	05710		FOCUS	9901	9901	9904
370	TUE	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	WED	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	THR	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	FRI	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	07	05710		FOCUS	9901	9901	9904
213	SAT	07	KMSP	F	FOCUS	5031	0730				2	2	2	2	0	07	05710		FOCUS	9901	9901	9904
419	SAT	01	KMSP	F	FOCUS	5031	0600								0	07	05710		FOCUS	9901	9901	9904
213	SAT	07	KMSP	F	FOCUS	5031	0730				2	2	2	2	0	07	05710		FOCUS	9901	9901	9904
419	SAT	03	KMSP	F	FOCUS	5031	0630				2				0	10	05710		FOCUS	9901	9901	9904
419	SAT	01	KMSP	F	FOCUS	5031	0600								0	10	05710		FOCUS	9901	9901	9904
419	SUN	01	KMSP	F	FOCUS	5031	0600								0	10	05710		FOCUS	9901	9901	9904
370	MON	09	KSL	F	FOCUS	5031	0800				4	4	4	4	0	11	05710		FOCUS	9901	9901	9904
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419	SAT	01	KMSP	F	FOCUS	5031	0600								0	11	05710		FOCUS	9901	9901	9904
419	SUN	15	WDTN	F	FOCUS	0000	0930				2	2	2	2	0	05	05710		FOCUS	9901	9901	9904
419	SUN	78	WDTN	F	FOCUS	0000	2515				2	2	2	2	0	05	05710		FOCUS	9901	9901	9904
419	SUN	78	WDTN	F	FOCUS	0000	2530								0	05	05710		FOCUS	9901	9901	9904
419	SUN	78	WDTN	F	FOCUS	0000	0930				2	2	2	2	0	07	05710		FOCUS	9901	9901	9904
419	SUN	78	WDTN	F	FOCUS	0000	2515				2	2	2	2	0	07	05710		FOCUS	9901	9901	9904
419	SUN	78	WDTN	F	FOCUS	0000	2445								0	07	05710		FOCUS	9901	9901	9904
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419	SUN	80	WDTN	F	FOCUS	0000	2545								0	11	05710		FOCUS	9901	9901	9904
419	SUN	11	WJBK	F	FOCUS	0000	0830				2	1	1	1	0	11	05710		FOCUS	9901	9901	9904
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419	SUN	27	WMUR	F	FOCUS	0000	1230				2	2	2	2	0	01	05710		FOCUS	9901	9901	9904
419	SUN	27	WMUR	F	FOCUS	0000	1230				2	2	2	2	0	02	05710		FOCUS	9901	9901	9904
419	SUN	27	WMUR	F	FOCUS	0000	1230				2	2	2	2	0	05	05710		FOCUS	9901	9901	9904
419	SUN	27	WMUR	F	FOCUS	0000	1230				2	2	2	2	0	07	05710		FOCUS	9901	9901	9904
419	SUN	28	WMUR	F	FOCUS	0000	1245								0	07	05710		FOCUS	9901	9901	9904
419	SUN	27	WMUR	F	FOCUS	0000	1230				2	2	2	2	0	10	05710		FOCUS	9901	9901	9904
419	SUN	35	WMUR	F	FOCUS	0000	1430				2				0	11	05710		FOCUS	9901	9901	9904
419	SUN	27	WMUR	F	FOCUS	0000	1230				2	2	2	2	0	11	05710		FOCUS	9901	9901	9904
419	SUN	45	WJAC	F	FOCUS	0000	1700								0	11	05710		FOCUS	9901	9901	9904
419	SUN	72	WKBN	F	FOCUS	0000	2345				1	1	1	1	0	11	05710		FOCUS	9901	9901	9904
419	SAT	79	KCOP	F	FOCUS	0000	2530								0	07	05710		FOCUS	9901	9901	9904
419	SUN	15	WPXI	F	FOCUS	0000	0930				4				0	07	05710		FOCUS	9901	9901	9904
419	SUN	75	KSL	F	FOCUS	0000	2430				3	3	3	3	0	11	05710		FOCUS	9901	9901	9904
419	TUE	75	KSL	F	FOCUS	0000	2445				3	3	3	3	0	11	05710		FOCUS	9901	9901	9904
419	MON	76	KSL	F	FOCUS	0000	2515				3	3	3	3	0	11	05710		FOCUS	9901	9901	9904
419	FRI	78	KSL	F	FOCUS	0000	2445				3	3	3	3	0	11	05710		FOCUS	9901	9901	9904
419	WED	76	KSL	F	FOCUS	0000	2445				3	3	3	3	0	11	05710		FOCUS	9901	9901	9904

on ch. 2

"FOCUS ON EDUCATION IN THE 40'S" PANEL DISCUSSION STATE
TVG "WHAT'S NEW"-COMMERCIAL DEPT OF EDUCATION
"FOCUS ON YOU WITH DR TUTHILL"-COMMERCIAL

05584
05710

6AM **NEWS**—Green/aw/Jones
6:05 **WELCOME TO POOH CORNER**
6:30 **SPORTSCENTER**
6:30 **ADVENTURES OF THE LITTLE KOALA**—Cartoon
7:00 **MOVIE**—Comedy; 1 hr., 50 min. ★★
"Houseboat."
7:00 **YOUR PASSION FOR BEAUTY**—Commercial
7:00 **LARRY JONES**—Religion
7:05 **TBS GUNSMOKE**—Western; 60 min.
7:30 **TEEN WOLF (CC)**—Cartoon
7:30 **WHAT A COUNTRY!**—Comedy
7:30 **SPORTSMAN'S JOURNAL**—Fishing
7:30 **AMAZING SPIDER-MAN**—Cartoon
7:30 **TWIN CITIES FORUM**—Discussion
7:30 **CABLE KITCHEN—FOOD SAVER**—Commercial
7:30 **SPORTS CLOSE-UP**—John Fricko
7:30 **DUMBO'S CIRCUS**—Children
7:30 **OUTDOOR SPORTSMAN**
7:30 **MOVIE**—Western; 1 hr., 45 min. ★★
"Arrowhead."
7:30 **MAPLE TOWN**—Cartoon
7:30 **NATIONAL VELVET**—Adventure (TV)
7:30 **MORGAN BRITANNY ON BEAUTY**—Commercial
7:30 **WORLD TOMORROW**—Religion
7:30 **SESAME STREET (CC)**—Children; 60 min.
7:30 **ADVENTURES OF RAGGEDY ANN AND ANDY (CC)**—Cartoon
7:30 **FLINTSTONE KIDS (CC)**—Cartoon
7:30 **WORLD TOMORROW**—Religion
7:30 **KISSYFUR (CC)**—Cartoon
7:30 **PLASTICMAN**—Cartoon
7:30 **HEALTHY DIET**—Commercial
7:30 **JOURNEY TO ADVENTURE**
7:30 **ADVENTURES IN DRY GULCH**—Religion
7:30 **NEWS**—Green/aw/Jones
7:30 **GOOD MORNING, MICKEY!**—Cartoon
7:30 **CROOKED CREEK**—Outdoors
7:30 **MOVIE (CC)**—Comedy-Drama; 1 hr., 40 min. ★
"Shanghai Surprise."
7:30 **DENNIS THE MENACE**—Comedy (TV)
7:30 **TRAVELS OF JAIMIE MCPHEETERS**—Western (TV); 60 min.
7:30 **FINANCIAL FREEDOM**—Commercial; 60 min.
7:30 **U.S. FARM REPORT**
7:05 **TBS BONANZA**—Western; 60 min.
7:30 **SUPERMAN**—Cartoon
7:30 **NEW ADVENTURES OF WINNIE THE POOH (CC)**—Cartoon; 60 min.
7:30 **FOCUS/YOUNG ISSUES**—Discussion
7:30 **DISNEY'S ADVENTURES OF THE GUMMI BEARS (CC)**—Cartoon
7:30 **KIDSONGS**—Music
7:30 **BETTER WAY TO BETTER GRADES**—Commercial

8AM **DAVID BEN-GURION**—Profile
8AM **SUPERBOOK**—Biblical Cartoon
8AM **BIG STORY**—Don Miller
8AM **WUZZLES (CC)**—Cartoon
8AM **SPORTSMAN'S CHALLENGE**
8AM **HEATHCLIFF**—Cartoon
8AM **MOVIE**—Ballet; 1 hr., 35 min. ★★
"Invitation to the Dance."
8AM **CHARLANDO**—Discussion
8AM **MOVIE PALACES**—Documentary
8AM **JIM HENSON'S MUPPET BABIES (CC)**—Cartoon; 60 min.
8AM **SENIOR CITIZENS FORUM**—Discussion
Joanne Demko, director of the Senior Nutrition Program with the Volunteers of America.
8AM **SMURFS (CC)**—Cartoon; 60 min.
8AM **GREAT LAKES BOATER**
Debut: This series travels to ports of call in the Great Lakes region. Included: boating tips and highlights of offshore racing events.
8AM **EAT TO BE THIN**—Commercial
8AM **MISS MARPLE**—Mystery; 60 min.
8AM **GERBERT (CC)**—Children
8AM **NEWS**
8AM **DONALD DUCK PRESENTS**—Cartoon
8AM **SURVIVE**—Documentary; 60 min.
8AM **JIMMY HOUSTON OUTDOORS**
8AM **CREATIVE LIVING**—Commercial
8AM **MR. WIZARD'S WORLD (CC)**—Science
8AM **MOVIE**—Comedy; 1 hr., 40 min. ★
"Campus Man."
8AM **AMERICA'S WEEKEND GARDENER**
8AM **HOW THE WEST WAS WON**—Western; 60 min.
8AM **WHERE THERE'S A WILL, THERE'S AN A**—Commercial
8AM **PEOPLE TO PEOPLE**—Discussion
8:05 **TBS NATIONAL GEOGRAPHIC EXPLORER**; 2 hrs.
8:10 **HEALTHWEEK**—Schwitzer/Rutz
Medical uses of snake venom.
8:30 **NATURESCENE**
8:30 **SLIMER! AND THE REAL GHOSTBUSTERS (CC)**—Cartoon; 60 min.
8:30 **AUTO DIRECTORY**—Shopping
8:30 **WINNING AT LOSING WEIGHT**—Commercial
8:30 **REAL ESTATE PLUS**—Commercial
8:30 **KIDSWORLD**
8:30 **MONEYWEEK**—Lou Dobbs
8:30 **RACCOONS**—Cartoon
8:30 **FISHIN' HOLE**
8:30 **WOMAN WATCH**—Profile
8:30 **MOVIE (CC)**—Science Fiction; 90 min. ★
"Solarbabies."
8:30 **OUT OF CONTROL**—Comedy
8:30 **JOY OF GARDENING**
8:30 **DIETS DON'T WORK**—Commercial
8:30 **HEART OF CHICAGO**—Discussion
9AM **WILD AMERICA (CC)**—Wildlife
9AM **PEE-WEE'S PLAYHOUSE (CC)**—Children

9AM **CAR CARE SEMINAR**—Commercial
9AM **CHIPMUNKS (CC)**—Cartoon
9AM **MIND POWER**—Commercial; 60 min.
9AM **DICK VAN DYKE**—Comedy (TV)
9AM **TRAVEL MAGAZINE**
9AM **RIN TIN TIN**—Western (TV)
9AM **NEWS**
9AM **MOVIE**—Cartoon; 80 min. ★★
"The Chipmunk Adventure."
9AM **EXPLORE**—Documentary; 60 min.
9AM **TRUCK AND TRACTOR PULLING**
Competition taped Jan. 15 at Atlanta.
9AM **INSIDE THE NFL**—Football; 60 min.
9AM **MOTHER'S DAY**—Joan London
9AM **YO! MTV RAPS!**; 60 min.
9AM **NICK ROCKS**—Magazine
9AM **REMODELING AND DECORATING TODAY**
9AM **MAN FROM U.N.C.L.E.**—Adventure; 60 min.
9AM **MOVIE**—Science Fiction; 2 hrs. ★
"War of the Planets." (1978) Futuristic tale about the crew of a lost spaceship trying to maintain peace in outer space. John Richardson, Yanti Somer.
9:05 **MOVIE**—Science Fiction; 1 hr., 40 min. ★★
"The Day of the Dolphin."
9:10 **SHOWBIZ WEEK**—Bill Tush
9:30 **ROD & REEL**—Fishing
9:30 **GARFIELD AND FRIENDS (CC)**—Cartoon
9:30 **PUP NAMED SCOOBY DOO (CC)**—Cartoon
9:30 **TRANSFORMERS**—Cartoon
9:30 **ALF (CC)**—Cartoon; 60 min.
9:30 **I LOVE LUCY**—Comedy (TV)
9:30 **WORLD OF PHOTOGRAPHY**
9:30 **SKY KING**—Adventure (TV)
9:30 **STYLE WITH ELSA KLENSCH**—Fashion
9:30 **K.I.D.S.**—Magazine
9:30 **WHAT EVERY BABY KNOWS**—Parenting
9:30 **YOU CAN'T DO THAT ON TELEVISION**—Children
9:30 **COUNTRY KITCHEN**—Florence Henderson
9:30 **UPDATE: MAKING IT HAPPEN**—Commercial
10AM **VENTURE NORTH**
10AM **HEY, VERN, IT'S ERNEST! (CC)**—Children
10AM **BUGS BUNNY & TWEETY (CC)**—Cartoon; 60 min.
10AM **WRESTLING**; 60 min.
10AM **MOVIE**—Thriller; 2 hrs. ★
"Godzilla 1985." (Japanese; 1985) Raymond Burr reprises his 1956 role as a reporter in this update about the monster who mashes Tokyo.
10AM **LEAVE IT TO BEAVER**—Comedy (TV)
10AM **MAN NAMED LOMBARDI**—Profile; 60 min.
10AM **ROY ROGERS**—Western (TV)

9AM **NEWS**
9AM **ARK ON THE MOVE**—Documentary
9AM **SCHOLASTIC SPORTS AMERICA**
Indiana basketball player Damon Bailey. /
9AM **MOVIE (CC)**—Drama; 2 hrs., 35 min. ★★
"Empire of the Sun."
9AM **ATTITUDES**—Magazine; 60 min.
Guest: Steve Landesberg ("Barney Miller").
9AM **MOVIE (CC)**—Thriller; 90 min. ★
"House II: The Second Story."
9AM **CLUB MTV**
9AM **DON'T JUST SIT THERE**—Magazine
9AM **MOVIE (CC)**—Fantasy; 1 hr., 55 min. ★★
"Harry and the Hendersons."
9AM **WISH YOU WERE HERE**—Travel
9AM **MOVIE**—Thriller (TV); 80 min. ★★
"I Walked with a Zombie." (1943) Interesting Val Lewton production about a love triangle turned unique when voodoo makes the girl (Christine Gordon) a zombie. Frances Dee.
9AM **ANGLERS IN ACTION**
10:05 **TBS NWA WRESTLING**; 60 min.
10:10 **SCIENCE & TECHNOLOGY WEEK**—Charles Crawford
A music synthesizer that is played via light.
10:30 **MOTORWEEK '89**
10:30 **TEEN WOLF (CC)**—Cartoon
10:30 **MISADVENTURES OF ED GRIMLEY (CC)**—Children
10:30 **HONEYMOONERS (CC)**—Comedy (TV)
10:30 **LONE RANGER**—Western (TV)
10:30 **NCAA PREVIEW**—College Basketball
10:30 **TALES OF THE MOUSE HOCKEY LEAGUE**—Cartoon
10:30 **EDGE OF THE COLD**—Documentary
10:30 **GAMEDAY**
10:30 **CLUB MTV**
10:30 **KIDS' COURT**—Children
10:30 **SIDE BY SIDE**—Travel
10:30 **JEFFERSONS (CC)**—Comedy
11AM **WALL STREET WEEK**—Louis Rukeyser
11AM **WVF WRESTLING**; 60 min.
11AM **ANIMAL CRACK-UPS (CC)**
Fred Savage, Maria Gibbs, Teri Copley and Charlie Callas are the panelists.
11AM **BABE WINKELMAN'S GOOD FISHING**
11AM **OLIVER TWIST**—Cartoon; 60 min.
11AM **WONDERFUL WORLD OF DISNEY**; 60 min.
11AM **MOVIE**—Comedy (TV); 2 hrs. ★★
"Stardust Memories." (1980) Woody Allen wrote, directed and stars as a successful filmmaker searching for the meaning of life. Charlotte Rampling, Jessica Harper.
11AM **RIFLEMAN**—Western (TV)
11AM **NEWS**—Green/aw/Jones
11AM **ZORRO**—Adventure (TV)
11AM **ANIMAL WONDER DOWN UNDER**—Wildlife
11AM **POTPOURRI**—Magazine
11AM **FOLEY SQUARE**—Comedy

EXHIBIT

NAB 291

MORNING

- 5 AM (2) DOWN TO EARTH—Agriculture
(60) HOME SHOPPING NETWORK; 10 hrs.
(118) MUSIC OF MAN—Documentary; 20 min.
(21) SUPERBOOK—Biblical Cartoon
(21) NEWS—Cain/Loughlin
(118) IT FIGURES—Exercise
(118) MOVIE—Drama (C); 2 hrs. ★★
"The Stranger." (1946) Orson Welles (who also directed) plays a Nazi war criminal who catfights in Now England disguised as a college professor. Loretta Young.
(118) TOM AND JERRY—Cartoon; 65 min.
(118) CARTOON EXPRESS; 60 min.
(118) ARCHIE BUNKER'S PLACE—Comedy
5:10 (2) TOGETHER—Kimberly Leallo
5:15 (118) NBC NEWS—Deborah Norville; 45 min.
(118) A.M. WEATHER
5:30 (118) MORNING STRETCH—Exercise
(60) CBS NEWS—Donley/Osgood
(118) BYU DEVOTIONAL ARCHIVES; 60 min.
(118) ADVENTURES IN DRY GULCH
(118) BUSINESS DAY—DJ Rantley
(118) MOVIE—Crime Drama; 1 hr., 45 min. ★
"Codename: Wildgocco."
(118) IT FIGURES—Exercise
(118) MOVIE (CC)—Comedy; 90 min. ★★
"Throw Momma from the Train."
(118) POPEYE—Cartoon; 60 min.
(118) JEM—Cartoon
6 AM (2) NEWS; 60 min.
(118) ABC NEWS (CC)—Sawyer/Zehn; 60 min.
(118) THIS MORNING—Sullivan/Smith; 2 hrs.
Scheduled: Glenn Cloos.
(118) GUMBY—Cartoon
(118) FATHER KNOWS BEST—Comedy (C)
(118) NEWS—McCoy/Nelson/Collins; 60 min.
(118) REGIS PHILBIN; 60 min.
(118) SHE-RA: PRINCESS OF POWER
(118) BOZO—Cartoon; 60 min.
6:03 (118) WALT DISNEY PRESENTS; 60 min.
(118) BEVERLY HILLS 90210—Comedy
6:30 (118) MISTER ROGERS' NEIGHBORHOOD (CC)
(118) HOOKED ON AEROBICS
(118) C.O.P.S.—Cartoon
(118) WOMEN IN JAZZ—Documentary
(118) HAZEL—Comedy
(118) SPORTSCENTER
(118) FRAGGLE ROCK—Cartoon
(118) CARTOON EXPRESS; 60 min.
6:53 (118) BEWITCHED—Comedy
7 AM (2) TODAY—Gambel/Pauloy; 2 hrs.
Scheduled: Composer Henry Mancini.
(118) GOOD MORNING AMERICA (CC); 2 hrs.
Scheduled: Income-tax tips.
(118) ZOOBILLY ZOO (CC)—Cartoon
(118) NEW ZOO REVUE
(118) WOODY WOODPECKER—Cartoon
(118) AFRICA—Documentary; 60 min.
(118) OUR HOUSE—Comedy-Drama; 60 min.

- (118) NEWS—Cain/Loughlin/Collins; 60 min.
(118) MICKEY MOUSE CLUB (C)
(118) THIS ENGLAND—Documentary
(118) COLLEGE BASKETBALL; 2 hrs.
Taped: Syracuse at Seton Hall.
(118) MARCUS WELBY, M.D.—Drama; 60 min.
(118) CURIOUS GEORGE—Cartoon
(118) MOVIE—Western; 90 min. ★★
"Bells of Coronado." (1950) Roy Rogers.
(118) MOVIE—Drama (C); 2 hrs. ★★
"Break of Hearts." (1935) Music supplies the connecting thread in this rocky love story of an ambitious composer (Katharina Hepburn) and a great orchestra conductor (Charles Boyer). Talma: Joan Harsholt. Johnny: John Beal.
(118) SMURFS' ADVENTURES—Cartoon
7:05 (118) LITTLE HOUSE ON THE PRAIRIE—Drama; 60 min.
7:15 (118) KIDS IN MOTION—Exercise
7:30 (118) SESAME STREET (CC)—Children; 60 min.
(118) TODAY'S SPECIAL—Children
(118) REAL GHOSTBUSTERS—Cartoon
(118) MOUSERCISE—Children
(118) BURIALS IN BAN NADI—Archaeology
(118) SURVIVAL—Wildlife; 50 min.
(118) LITTLE PRINCE—Cartoon
(118) LEGEND OF PECOS BILL—Children
(118) GUMBY—Children
8 AM (118) FOCUS—Discussion; 60 min.
(118) SESAME STREET (CC)—Children; 60 min.
(118) DENNIS THE MENACE—Cartoon
(118) COMEDY BREAK
(118) 700 CLUB—Religion; 90 min.
(118) NEWS—McCoy/Nelson/Collins; 60 min.
(118) GOOD MORNING, MICKEY!—Cartoon
(118) LIVING ISLES—Documentary
(118) MOTHERWORKS—Cindy Carvey
(118) MR. WIZARD'S WORLD (CC)—Science
(118) MOVIE—Fantasy; 1 hr., 35 min. ★★
"The Wonders of Aladdin."
(118) RIPTIDE—Adventure; 60 min.
(118) DUKES OF HAZZARD; 60 min.
8:05 (118) MOVIE—Crime Drama; 2 hrs. ★★
"The Hunted Lady." (1977) TV-movie with Donna Mills as an undercover policewoman targeted for death after discovering a politician's mob link. Robert Reed.
8:30 (118) FIGURING IT OUT—Exercise
(118) JEM—Cartoon
(118) GOLDEN AGE OF TELEVISION
(118) WELCOME TO POOH CORNER
(118) THIS LAND—Nature
(118) TALES OF LITTLE WOMEN—Cartoon
(118) MOTHER'S DAY—Joan London
Guest: Joe Namath.
(118) DENNIS THE MENACE—Comedy (C)
(118) FANDANGO—Cartoon
9 AM (118) CONCENTRATION—Cartoon
(118) GERALDO—Discussion; 60 min.
Scheduled topic: women who kidnap infants.
(118) PRICE IS RIGHT—Game; 60 min.



You don't have to watch *Lonesome Dove*. There are other things on. And some of them—like the ones discussed below—are well worth your attention.

☐ **Movie:** To prepare for the role of Father Edward J. Flanagan, who founded "Boys Town" with the belief that there was no such thing as a "bad boy," Spencer Tracy went to the Nebraska institution and spent time with the kindly priest. His studied portrayal in this memorable 1938 melodrama won him his second consecutive Academy Award (the first was for "Captains Courageous"). The grateful Tracy sent his Oscar to Father Flanagan. (6 PM TNT)

☐ **NBA Basketball:** It's a Central Division tussle between two of the league's hottest teams when the Milwaukee Bucks entertain the Cleveland Cavaliers. The Bucks' balanced attack features seven players averaging double figures in scoring. The Cavs play excellent defense (holding opponents right around 100 points per game) and shoot the lights out. (6:05 PM TBS)

☐ The dependable Ned Beatty guest stars as Dan's overbearing father on an exceptionally funny *Roseanne*. A weekend visit from his old man is something the usually cheerful Dan (John Goodman) is not looking forward to. Don't miss Goodman's hilarious monologue in the episode's finale. (7:30 PM 4)

☐ Things turn philosophical on *In the Heat of the Night* when Gillespie (Carroll O'Connor) learns that a prisoner he helped put on Death Row has a final request: he wants Gillespie to visit him before he's executed. (8 PM 2)

☐ The third leg of Larry McMurtry's sprawling cattle-drive saga, *Lonesome Dove*, finds the Hat Creek outfit nearing Ogallala, Neb., and a reunion with the great lost love of Gus's life, Clara Allen (Angelica Huston). Huston's portrayal of the feisty Clara is so well-done, it's not difficult to imagine why Gus has carried a torch for her. (8 PM 5)

☐ **Midnight Caller.** On a compelling installment postponed from last week, Jack (Gary Cole) does a controversial series on teen-age runaways. The result: an explosive confrontation with a sadistic pimp (menacingly played by "Harold and Maude" star Bud Cort). (9 PM 2)

☐ **Movie:** John Hughes' "Planes, Trains & Automobiles" serves up Steve Martin and John Candy as an "Odd Couple" of travelers trying—against every contrivance Hughes can muster—to get to their respective homes for Thanksgiving. Restrained performances from both of these star comedians and a nice touch of adult writing (for a change) by Hughes distinguish this delightful 1987 farce. (10:30 PM SHO)

WKT	DAY	QH	CALL	PROG - NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HHLDS	MO	RIBCD	BY	PROPERTY - NAME	DIST	PROD	OWNR
104	SUN	03	WPHL	PASTOR DEMOLA	0000	0630	1	1	1	2	2	2	2	2	0	11					
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	1	1	4	4	4	4	4	0	01					
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	1	1	4	4	4	4	4	0	02					
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	1	1	4	4	4	4	4	0	05					
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	1	1	4	4	4	4	4	0	07					
106	SUN	25	WBZ	PATRIOTS 89	0000	1200	1	1	1	2	2	2	2	2	0	10					
106	SUN	25	WBZ	PATRIOTS 89	0000	1200	1	1	1	2	2	2	2	2	0	11					
143	SUN	25	WWLP	PATRIOTS KCKOF	0000	1200	1	1	1	2	2	2	2	2	0	11					
202	MON	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	10					
202	WED	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	10					
202	THR	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	10					
202	FRI	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	10					
202	TUE	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	11					
202	MON	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	11					
202	TUE	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	11					
202	WED	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	11					
202	THR	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	11					
202	FRI	13	WCFC	PAUL GAUDINO	0000	0900	2	2	2	2	2	2	2	2	0	11					
121	TUE	57	WPRI	PC FRYERS BKBL	9997	2000	56	56	56	10	8	8	8	8	0	02					
121	WED	57	WPRI	PC FRYERS BKBL	9997	2000	56	56	56	8	8	8	8	8	0	02					
121	SAT	57	WPRI	PC FRYERS BKBL	9997	2000	56	56	56	8	8	8	8	8	0	02					
407	SAT	35	KTSF	PEARLS	0000	1430	2	2	2	2	2	2	2	2	0	01					
403	WED	57	KMEX	PELICULA ESPCL	0000	2000	2	2	2	8	8	8	8	8	0	02					
108	TUE	65	WPGH	PENGN HCKY-WRP	0000	2200	1	1	1	4	4	4	4	4	0	05					
108	SAT	65	WPGH	PENGN HCKY-WRP	0000	2200	1	1	1	4	4	4	4	4	0	05					
108	SUN	31	WPGH	PENGUINS HCKY	9997	1330	4	4	4	11	11	11	11	11	0	01					
108	TUE	57	WPGH	PENGUINS HCKY	9997	2000	4	4	4	11	11	11	11	11	0	01					
108	SAT	57	WPGH	PENGUINS HCKY	9997	2000	4	4	4	11	11	11	11	11	0	01					
108	SUN	31	WPGH	PENGUINS HCKY	9997	1330	4	4	4	11	11	11	11	11	0	02					
108	FRI	55	WPGH	PENGUINS HCKY	9997	1930	4	4	4	12	12	12	12	12	0	02					
108	SAT	53	WPGH	PENGUINS HCKY	9997	1900	4	4	4	11	11	11	11	11	0	02					
108	SUN	53	WPGH	PENGUINS HCKY	9997	1900	4	4	4	11	11	11	11	11	0	02					
108	THR	55	WPGH	PENGUINS HCKY	9997	1930	4	4	4	12	12	12	12	12	0	05					
108	THR	55	WPGH	PENGUINS HCKY	9997	1930	4	4	4	12	13	13	13	13	0	10					
108	SAT	57	WPGH	PENGUINS HCKY	9997	2000	4	4	4	12	12	12	12	12	0	11					
108	THR	59	WPGH	PENGUINS HCKY	9997	2030	4	4	4	12	12	12	12	12	0	11					
108	FRI	57	WPGH	PENGUINS HCKY	9997	2000	5	5	5	14	14	14	14	14	0	11					
104	SAT	33	WCAU	PENN RELAYS	0000	1400	2	2	2	2	2	2	2	2	0	05					
104	SUN	25	WCAU	PENN RELAYS RP	0000	1200	2	2	2	2	2	2	2	2	0	05					
108	SUN	23	KDKA	PENN-FTBL STRY	6559	1130	4	4	4	4	4	4	4	4	0	10	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
104	SAT	17	WPHL	PENN-FTBL STRY	6559	1100	2	2	2	2	2	2	2	2	0	10	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
177	SUN	21	WNEP	PENN-FTBL STRY	6559	1100	4	4	4	4	4	4	4	4	0	11	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
108	SUN	23	KDKA	PENN-FTBL STRY	6559	1130	4	4	4	4	4	4	4	4	0	11	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
104	SAT	17	WPHL	PENN-FTBL STRY	6559	1000	2	2	2	2	2	2	2	2	0	11	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
108	TUE	55	KDKA	PENQUIN HCKY	9997	1930	4	4	4	10	10	10	10	10	0	10					
420	THR	25	KOIN	PEOPL COURT TK	8368	1200	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
370	THR	33	KTVX	PEOPL COURT TK	8368	1400	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
425	THR	37	KGTU	PEOPL COURT TK	8368	1500	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
218	THR	37	KPRC	PEOPL COURT TK	8368	1500	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
142	THR	37	WHIO	PEOPL COURT TK	8368	1500	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
403	THR	43	KCOP	PEOPL COURT TK	8368	1630	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
101	THR	53	WPXI	PEOPL COURT TK	8368	1900	2	2	2	2	2	2	2	2	0	11	10731	PEOPLE'S COURT, THE	4745	6282	4745
101	MON	17	WHOR	PEOPL R TALKNG	8252	1000	2	2	2	8	8	8	8	8	0	01	10730	PEOPLE APE TALKING	6175	8286	8286

Paul Gaudino '84

Paul Gaudino Exercise also shows in Pittsburgy (ex. 11/5/89 9:30am)

TV Guide says To be announced from 2P

No Book

Pal... etc '81

Paul Gaudino Exercise.
also shows in Pittsburgy (ex. 11/5/89 9:50am on 40)

TV Guide says To be announced from 2PM-3PM

No Book

PENN STATE FOOTBALL	HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL	HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL	HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL	HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL	HIGHLIGHT	9901	9901	9904

[illegible]

EXHIBIT

PKT	DAY	QTH	CALL	PROG	NAME	CO	TIME	N	M	S	QTH1	QTH2	QTH3	QTH4	AVG#HHHLS	MO	BIBCD	DY	PROPERTY	NAME	DIST	PROD	OWNR
101	TUE	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	18	KPIX	PEOPL	TALKNG	822522	1015								0	01	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	3	8	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	02	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	05	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822522	1000				8	8	8	8	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	07	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1600								0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1900								0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822522	1015								0	10	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822522	1000				4	4	4	4	0	11	10730		PEOPLE ARE TALKING	TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL																			

[illegible]

DAY	TIME	CALL	PROG	NAME	CODE	TIME	N	M	S	Q1	Q2	Q3	Q4	AVG#	HH	LD	MO	B	I	B	C	D	DY	PROPERTY	RTY	-	NAME	DIST	PROD	OWNR	
100	FRI	41	WBNS	PEOPLE	COURT	83368	1600										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
100	FRI	41	WCAU	PEOPLE	COURT	83368	1600										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
403	THR	43	KCOP	PEOPLE	COURT	83368	1630										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
223	THR	43	KXAS	PEOPLE	COURT	83368	1630										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
128	THR	43	WSVN	PEOPLE	COURT	83368	1630										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
142	FRI	45	WHIO	PEOPLE	COURT	83368	1700										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
142	FRI	45	WHIO	PEOPLE	COURT	83368	1700										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
177	THR	45	WYOU	PEOPLE	COURT	83368	1700										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
177	THR	45	WYOU	PEOPLE	COURT	83368	1700										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
121	FRI	47	WLNE	PEOPLE	COURT	83368	1730										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
121	FRI	47	WLNE	PEOPLE	COURT	83368	1730										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
105	SAT	53	WJBK	PEOPLE	COURT	83368	1900										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
101	THR	53	WPIX	PEOPLE	COURT	83368	1900										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
133	THR	41	WVIT	PEOPLE	COURT	83368	1600										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
124	FRI	47	WSB	PEOPLE	COURT	83368	1730										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
370	THR	33	KTVX	PEOPLE	COURT	83368	1400										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
218	THR	37	KPRC	PEOPLE	COURT	83368	1500										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
135	THR	41	WBNS	PEOPLE	COURT	83368	1600										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
104	THR	41	WCAU	PEOPLE	COURT	83368	1600										0	11	10731					PEOPLE	PEOPLE	PEOPLE	COURT	THE	4745	6282	4745
112	TUE	19	WBAI	PEOPLE																											

DATE 11/27/90

MKT	DAY	QH	CALL	PROG	- NAME	CODE	TIME	M	M	S	QH1	QH2	QH3	QH4	AVG#	HH	LD	MC	BIB	CD	DY	PROPERTY	- NAME	DIST	PROD	CHN
104	TUE	27	KYW	PEOPLE	-TALKING	8252	1230	N	2		2	2						0	01	10730		PEOPLE ARE TALKING	6175	8286	8286	
104	WED	27	KYW	PEOPLE	-TALKING	8252	1230	N	2		2	2						0	01	10730		PEOPLE ARE TALKING	6175	8286	8286	
104	FRI	27	KYW	PEOPLE	-TALKING	8252	1230	N	2		2	2						0	01	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	MON	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	02	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	TUE	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	02	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	WED	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	02	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	THR	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	02	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	FRI	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	02	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	MON	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	05	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	TUE	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	05	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	WED	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	05	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	THR	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	05	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	FRI	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	05	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	MON	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	07	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	TUE	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	07	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	WED	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	07	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	THR	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	07	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	FRI	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	07	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	THR	28	WBZ	PEOPLE	-TALKING	8252	1245	N	2		4	4		4				0	07	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	MON	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	10	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	TUE	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	10	10730		PEOPLE ARE TALKING	6175	8286	8286	
106	FRI	27	WBZ	PEOPLE	-TALKING	8252	1230	N	2		4	4		4				0	10	1						

- 9 AM** (TNN) CROOK AND CHASE—Magazine
(USA) CARTOON EXPRESS; 90 min.
(2) I LOVE LUCY—Comedy (BW)
(3) (4) GERALDO—Discussion; 60 min.
(5) (6) FAMILY FEUD—Game
(6) (9) SESAME STREET (CC); 60 min.
(7) GOOD MORNING BAY AREA; 60 min.
Scheduled: Hairstylist Louis Lacari. (Live)
(8) FAMILY TIES (CC)—Comedy
(10) BARNABY JONES—Crime Drama; 60 min.
(11) (12) REGIS & KATHIE LEE; 60 min.
Scheduled: Improving one's energy level.
(20) GIDGET—Comedy
(22) JOY OF COUNTRY PAINTING
(25) DR. BEBE PATTON—Religion
(31) MY THREE SONS—Comedy (BW)
(35) HOLLYWOOD SQUARES—Game
(36) AT NINE—Discussion
(40) LEAVE IT TO BEAVER—Comedy (BW)
(42) MARILYN HICKEY—Religion
(44) WHAT'S HAPPENING!!—Comedy
(48) GABRIELA—Novela; 60 min.
(50) SWEETHEARTS—Game
(60) EUROPEAN JOURNAL—Newsmagazine
(CBN) STRAIGHT TALK—Religion
(CNN) SONYA LIVE IN L.A.; 2 hrs.
Author Judith L. Rapoport ("The Boy Who Couldn't Stop Washing"). Also: actress Theresa Russell discusses her movie "Physical Evidence." (Live)
(DIS) MOVIE—Science Fiction; 90 min. ★★
"Hero in the Family."
(OSC) WHEN DID YOU LAST SEE MY FATHER?—Documentary; 60 min.
(ESN) BODIES IN MOTION—Exercise
(LIF) NURSE—Drama; 60 min.
(NIX) PINWHEEL—Children; 2 hrs.
(TNN) AMERICAN MAGAZINE
(TNT) MOVIE—Musical (BW); 2 hrs. ★★
"Ship Ahoy." (1942) Innocently delivering a secret weapon to spies, a dancer (Eleanor Powell) meets a children's writer (Red Skelton) on a boat to Puerto Rico. Bert Lahr.
9:05 (TBS) PERRY MASON—Drama (BW); 60 min.
9:30 (22) BEWITCHED—Comedy
(5) (6) CARD SHARKS—Game
(8) CONCENTRATION—Game
(10) (67) PELICULA—Drama; 90 min.
"Los ojos de un niño." (Mexicana; 1979) Al presenciar un crimen, un niño pierde el habla y se convierte en la pieza clave de una situación macabra. Julissa, Jorge Luke.
(20) GILLIGAN'S ISLAND—Comedy
(22) NEW YANKEE WORKSHOP (CC)
(25) JIMMY SWAGGART—Religion
(31) ALFRED HITCHCOCK—Drama (BW)
(35) SCRABBLE—Game
(36) WINNING AT LOSING WEIGHT—Commercial
(40) I LOVE LUCY—Comedy (BW)
(42) WORTH MORE THAN A MILLION—Health

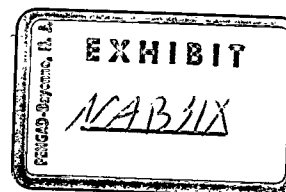
- 10 AM** (44) DIFF'RENT STROKES—Comedy
(50) RELATIVELY SPEAKING—Game
(60) TO BE ANNOUNCED
(A&E) WORLD OF COOKING
(CBN) AMERICAN BABY—Health
(ESN) BODYSHAPING—Exercise
(HBO) MOVIE (CC)—Drama; 1 hr., 55 min. ★★
"The Man Who Broke 1,000 Chains."
(TNN) VIRGINIA GRAHAM—Interview
Debut: A talk show featuring celebrity guests.
(22) ONE DAY AT A TIME—Comedy
(31) (41) WHEEL OF FORTUNE—Game
(35) PEOPLE ARE TALKING; 60 min.
(72) (11) HOME—Information; 60 min.
(10) (45) PRICE IS RIGHT—Game; 60 min.
(20) BEVERLY HILLBILLIES—Comedy
(22) MASTERPIECE THEATRE (CC); 2 hrs.
In the conclusion of "A Very British Coup," Perkins (Ray McAnally) suffers a loss of confidence. Thompson: Keith Allen.
(25) RICHARD ROBERTS—Religion; 60 min.
(31) PERRY MASON—Drama (BW); 60 min.
(35) LOVE CONNECTION
(36) THAT'S INCREDIBLE!
(40) MAYBERRY R.F.D.—Comedy
(42) HERITAGE TODAY; 60 min.
(44) I DREAM OF JEANNIE—Comedy
(48) CORAZON SALVAJE—Novela; 60 min.
(50) MOVIE—Adventure (BW); 2 hrs. ★★
"The Three Musketeers." (1935) Ponderous but lavish version of Dumas's tale of D'Artagnan (Walter Abel) and friends out to save the queen's honor. Paul Lukas, Margot Grahame.
(60) JOHN McLAUGHLIN'S ONE ON ONE
(A&E) WINSTON CHURCHILL—Profile
(CBN) CELEBRITY CHEFS—Cooking
(CM) MOVIE—Drama (BW); 90 min. ★★
"Winterset." See 6 P.M.
(OSC) BEYOND 2000—Magazine; 60 min.
(ESN) SKIING
U.S. Pro Tour competition, taped Jan. 15 at Telluride, Colo.
(LIF) WHAT EVERY BABY KNOWS—Parenting
(SHD) MOVIE—Adventure; 2 hrs., 25 min. ★★
"Kelly's Heroes."
(TNN) NEW COUNTRY
(USA) RIPTIDE—Adventure; 60 min.
10:05 (TBS) MOVIE—Drama; 2 hrs. ★★
"Smash-Up on Interstate Five." (1976) TV-movie about 48 hours in the lives of those involved in a 39-car accident on a holiday weekend. Buddy Ebsen, Robert Conrad.
10:30 (22) DIVORCE COURT—Drama
(31) (38) WIN, LOSE OR DRAW—Game
Scheduled: Tonja Walker, Jo Anne Worley.
(41) JEOPARDY! (CC)—Game
(20) OZZIE AND HARRIET—Comedy (BW)
(35) FAMILY MEDICAL CENTER—Drama
(36) THAT'S INCREDIBLE!
(40) DICK VAN DYKE—Comedy
(44) LIAR'S CLUB—Game

- 11 AM** (60) ALASKA'S KILLER WHALES—Documentary
(A&E) TWENTIETH CENTURY (BW)
(CBN) FLYING NUN—Comedy
(DIS) PIERRE—Drama
(ESN) MUSCLE MAGAZINE
(LIF) MOTHER'S DAY—Joan Lunden
(TNN) YOU CAN BE A STAR—Talent Contest
(22) REGIS & KATHIE LEE; 60 min.
Scheduled: Improving one's energy level.
(31) (41) SUPER PASSWORD—Game
Scheduled: Emma Samms, Ken Kercheval.
(5) (10) (45) YOUNG AND THE RESTLESS—Serial; 60 min.
(72) (11) GROWING PAINS (CC)
Grounded for lying to his parents, Mike overhears his mother telling a fib to her boss.
(15) ALL MY CHILDREN—Serial; 60 min.
(14) (72) VIVIR UN POCO—Novela; 60 min.
(20) WIN, LOSE OR DRAW—Game
Scheduled: Tonja Walker, Jo Anne Worley.
(25) LONE RANGER—Western (BW)
(31) BOB NEWHART—Comedy
(35) SUPERIOR COURT—Drama
(36) I SPY—Adventure; 60 min.
(40) TRAPPER JOHN, M.D.—Drama; 60 min.
(42) CORNERSTONE CHURCH—Religion
(44) HOLLYWOOD SQUARES—Game
(48) RINCON DE LOS PRODIGIOS—Novela
(50) HOOKED ON AEROBICS
(A&E) CHRONICLE—Newsmagazine
(CBN) HERE COME THE BRIDES; 60 min.
(CNN) NEWS—Show/Miller/Shaw; 60 min.
(DIS) YOU AND ME, KID—Children
(OSC) ANIMALS OF THE GREAT NORTHWEST
(ESN) AUSTRALIAN OPEN; 2 hrs.
Early-round play in the Grand Slam event, taped today at Melbourne.
(LIF) ATTITUDES—Magazine; 60 min.
Guest: Gary Collins ("Hour Magazine").
(NIX) ELEPHANT SHOW—Children
(TNN) VIDEOCOUNTRY
(TNT) MOVIE—Comedy (BW); 2 hrs. ★★
"Three Men on a Horse." (1936) Amusing tale of race-track bookies, and a guy (Frank McHugh) with an uncanny knack for picking winners. Mabel: Joan Blondell.
(USA) ALFRED HITCHCOCK; 60 min.
11:30 (31) (20) SCRABBLE—Game
(41) (38) NEWS
(72) (11) LOVING—Serial
(26) GET SMART—Comedy
(31) JEFFERSONS (CC)—Comedy
(35) ON TRIAL
(42) LOOK IN THE BOOK—Religion
(44) RELATIVELY SPEAKING—Game
(48) COCINAR
(50) SPECTRUM HAWAII—Magazine
(A&E) WORLD OF SURVIVAL
(CM) MOVIE—Drama (BW); 90 min. ★★
"Jericho." (British; 1937) Unusual tale of a Negro soldier (Paul Robeson), unjustly convicted

of murder, who escapes and is sought by the man (Henry Wilcoxon) who trusted him.
(DIS) WALT DISNEY PRESENTS; 50 min.
(OSC) WILDLIFE CINEMA
(HBO) MOVIE (CC)—Drama;
2 hrs., 35 min. ★★
"Empire of the Sun."
(NIX) MAPLE TOWN—Cartoon
(TNN) AMERICAN MAGAZINE

AFTERNOON

- Noon** (2) (3) NEWS; 60 min.
(4) SALE OF THE CENTURY—Game
(5) (10) (45) NEWS
(72) (11) ALL MY CHILDREN—Serial; 60 min.
(15) DAYS OF OUR LIVES—Serial; 60 min.
(18) MIDDAY; 60 min.
(14) (72) TV MUJER; 60 min.
(20) (35) PERRY MASON—Drama (BW); 60 min.
(22) MYSTERY! (CC); 60 min.
See Thursday 9 P.M. Ch. 9 for details.
(25) MOVIE—Comedy; 2 hrs. ★★
"Dumy." (1988) James Caan kicking around the Meditteranean. Susan Sarandon.
(31) GONG SHOW—Game
(35) LOVE BOAT—Comedy; 60 min.
(40) ANDY GRIFFITH—Comedy (BW)
(42) COAST TO COAST; 60 min.
(44) NEWLYWED GAME
(48) CARA A CARA—Magazine; 60 min.
(50) HAWAII FIVE-O—Crime Drama; 60 min.
(60) FOCUS ON EUROPE—Documentary
(A&E) COMEDY BREAK
(CBN) CAMPBELLS—Drama
(CNN) NEWS—Wenge/Shaw; 60 min.
(OSC) THIS ENGLAND—Documentary
(LIF) WOK WITH YAN—Cooking
(NIX) PINWHEEL—Children; 60 min.
(TNN) FANDANGO—Game
(USA) HOT POTATO—Game
12:05 (TBS) TOM AND JERRY—Cartoon
12:30 (41) CONCENTRATION—Game
(5) (10) (45) BOLD AND THE BEAUTIFUL
(31) DATING GAME
(40) DICK VAN DYKE—Comedy (BW)
(44) GONG SHOW—Game
(60) NASA AT WORK—Documentary
(A&E) GOLDEN AGE OF TELEVISION
(CBN) GREEN ACRES—Comedy
(DIS) OZZIE AND HARRIET—Comedy (BW)
(OSC) ELEVEN CITIES TOUR—Sports
(LIF) GOODNIGHT, BEANTOWN—Comedy
(SHD) MOVIE—Comedy; 90 min. ★
"Three for the Road."
(TNN) CROOK AND CHASE—Magazine
John Schneider; Mickey Gilley.
(USA) PLAY THE PERCENTAGES—Game
12:35 (TBS) FLINTSTONES—Cartoon
1 PM (22) MOVIE—Drama; 2 hrs. ★★
"Careful, He Might Hear You." (Australian;



Thursday

10AM
12:30PM

Program chart is on A-154
January 19, 1989

- 9** PEOPLE ARE TALKING; 2 hrs.
Topic: communication in marriage. (Live)
- 11** ALICE—Comedy
- 13** MASTERPIECE THEATRE (CC); 2 hrs.
See Monday 9 P.M. for details.
- 14** COMEDY BREAK
- 15** 700 CLUB—Religion; 2 hrs.
- 16** NEWS—McCoy/Nelson/Collins; 60 min.
- 17** ANIMALS OF THE GREAT NORTHWEST
- 18** MOTHERWORKS—Cindy Garvey
- 19** MOVIE—Ballot; 1 hr., 35 min. ★★
"Invitation to the Dance."
- 20** MOVIE—Drama (TV);
1 hr., 45 min. ★★ ★★
"Johnny Belinda."
- 21** RIPTIDE—Adventure; 60 min.
- 10:05** **22** MOVIE—Drama; 2 hrs. ★★
"My Husband Is Missing." (1978) The wife of an MIA serviceman goes to Vietnam to learn her husband's fate in this TV-movie. Sally Struthers. Derek: Tony Musante.
- 10:30** **23** WIN, LOSE OR DRAW—Game
Scheduled: Joanne Whilte, Debbie Fields.
- 24** SALLY JESSY RAPHAEL; 60 min.
- 25** CARD SHARKS—Game
- 26** ZOOBILLY ZOO—Children
- 27** HAPPY DAYS—Comedy
- 28** CONCENTRATION—Game
- 29** HISTORY OF DIETING—Commercial
- 30** FAMILY MEDICAL CENTER—Drama
- 31** EIGHT IS ENOUGH; 60 min.
- 32** GOLDEN AGE OF TELEVISION
- 33** WILDLIFE CINEMA
- 34** MOTHER'S DAY—Joan London
Guest: singer Earl Carroll of the Cadillacs.
- 11A** **35** FANDANGO—Game
- 36** HOUR MAGAZINE; 60 min.
- 37** PRICE IS RIGHT—Game; 60 min.
- 38** READING RAINBOW (CC)—Children
- 39** STRAIGHT TALK: CELLULITE—Commercial
- 40** BEWITCHED—Comedy
- 41** WHEEL OF FORTUNE—Game
- 42** POLICE STORY; 60 min.
- 43** McMILLAN AND WIFE; 90 min.
- 44** HOME—Information; 60 min.
- 45** MOVIE—Comedy; 2 hrs. ★★ ★★
"Doctor at Large." (British; 1957) More adventures of Dr. Sparrow (Dirk Bogarde), who leaves St. Swithin's hospital to go on his own. Muriel Pavlow. Benskin: Donald Sinden.
- 46** NEWS—Cain/Loughlin/Quarles; 60 min.
- 47** YOU AND ME, KID—Children
- 48** BIRTH OF THE BOMB—Documentary; 60 min.
- 49** GETTING FIT—Exercise
- 50** ATTITUDES—Magazine; 60 min.
Guests: William Daniels and Bonnie Bartlett.
- 51** ELEPHANT SHOW—Children
- 52** MOVIE—Drama; 1 hr., 35 min. ★★
"Streets of Gold."
- 53** VIDEOCOUNTRY

- 11:30** **54** MEDICAL CENTER—Drama; 60 min.
- 55** ALFRED HITCHCOCK; 60 min.
- 56** HOME—Information
- 57** ART IS FUN
- 58** MUNSTERS—Comedy (TV)
- 59** ON TRIAL
- 60** WIN, LOSE OR DRAW—Game
Scheduled: Debbie Fields, Rob Stone.
- 61** CARSON'S COMEDY CLASSICS
- 62** WALT DISNEY PRESENTS; 50 min.
- 63** BASIC TRAINING WORKOUT—Exercise
- 64** MOVIE (CC)—Comedy; 90 min. ★★
"Head Office."
- 65** MOVIE SHOW—Proverbs
- 66** ADVENTURES OF THE LITTLE KOALA—Cartoon
- 67** CROOK AND CHASE—Magazine

AFTERNOON

- Noon** **68** **69** **70** **71** NEWS
- 72** MASTERPIECE THEATRE (CC); 2 hrs.
See Monday 9 P.M. for details.
- 73** FALL GUY (CC)—Adventure; 60 min.
- 74** OCEANUS: THE MARINE ENVIRONMENT—Instruction; 60 min.
- 75** DIVORCE COURT—Drama
- 76** SUPER PASSWORD—Game
Scheduled: Ken Kercheval, Emma Samms.
- 77** DATING GAME
- 78** GROWING PAINS (CC)
As school begins, Mike wants to meet a new student, Ben wants to avoid a bully.
- 79** NEWS; 60 min.
- 80** HOLLYWOOD SQUARES—Game
- 81** G.E.D.: MATH—Instruction
- 82** STRAIGHT TALK—Religion
- 83** SONYA LIVE IN L.A.; 2 hrs.
Authors Catherine Mann ("Rumors") and Peter Hay ("All the Presidents' Ladies"); Rep. Fred Grandy (R-Iowa). (Live)
- 84** WILD CANADA—Documentary; 60 min.
- 85** BODIES IN MOTION—Exercise
- 86** WOK WITH YAN—Cooking
- 87** MOVIE—Musical; 1 hr., 50 min. ★★ ★★
"Cover Girl."
- 88** PINWHEEL—Children; 60 min.
- 89** MOVIE (CC)—Drama; 1 hr., 50 min. ★★
"Top Gun."
- 90** MOVIE—Drama; 1 hr., 40 min. ★★
"Dancers."
- 91** AMERICAN MAGAZINE
- 92** MOVIE—Musical (TV); 2 hrs. ★★
"Pan-Americana." (1945) Romance in Latin America between a hot-shot cameraman (Philip Terry) and a writer (Audrey Long). Charlie: Robert Benchley.
- 93** HOT POTATO—Game
- 12:05** **94** PERRY MASON—Drama (TV); 60 min.
- 12:30** **95** PEOPLE ARE TALKING
- 96** **97** LOVING—Serial

A-150/TV GUIDE

Philadelphia Edition

12:30PM
3PM

Thursday

- 10** **2** YOUNG AND THE RESTLESS—Serial; 60 min.
- 29** LIAR'S CLUB—Game
- 40** **4** SCRABBLE—Game
- 57** NEWLYWED GAME
- 5** TOO CLOSE FOR COMFORT—Comedy
- 11** MOVIE—Thriller; 2 hrs. ★★
"Prom Night." (Canadian; 1980) Terror awaits students at a high-school dance that's attended by a killer. Jamie Lee Curtis, Leslie Nielsen. Nick: Casey Stevens.
- 13** BUONGIORNO ITALIA—Instruction
- 14** CABLE KITCHEN—FOOD SAVER—Commercial
- 15** OZZIE AND HARRIET—Comedy (TV)
- 16** BODYSHAPING—Exercise
- 17** GOODNIGHT, BEANTOWN—Comedy
- 18** TV WITH THE PLENZICKS; 60 min.
- 19** FANDANGO—Game
- 20** PLAY THE PERCENTAGES—Game
- 1 PM** **33** **40** **4** DAYS OF OUR LIVES; 60 min.
- 63** **7** ALL MY CHILDREN—Serial; 60 min.
- 107** HOGAN'S HEROES—Comedy
- 29** SWEETHEARTS—Game
- 57** MANNIX—Crime Drama; 60 min.
- 5** ONE DAY AT A TIME—Comedy
- 9** LOVE CONNECTION
- 14** PRINCESS MARGARET—Profile
- 15** CELEBRITY CHEFS—Cooking
- 16** MOVIE—Drama; 1 hr., 35 min. ★★ ★★
"The Girl Who Spelled Freedom."
- 17** AUTOMATED FACTORY—Science
- 18** COLLEGE BASKETBALL; 2 hrs.
North Carolina at Duke, taped last night.
- 19** NOT NECESSARILY THE YEAR IN REVIEW—Comedy; 60 min.
- 17** E/R—Comedy
- 18** NOOZLES—Cartoon
- 19** NEW COUNTRY
- 20** CHAIN REACTION—Game
- 1:05** **15** MOVIE—Western; 2 hrs. ★★
"A Minute to Pray, a Second to Die." (Italian; 1967) The Italian Alps represent the 1870s New Mexico Territory in this tale of a gunfighter (Alex Cord) against a town full of outlaws. Arthur Kennedy, Robert Ryan.
- 1:30** **10** **2** BOLD AND THE BEAUTIFUL—Serial
- 17** HOGAN'S HEROES—Comedy
- 29** RELATIVELY SPEAKING—Game
- 5** BEWITCHED—Comedy
- 9** SWEETHEARTS—Game
- 14** TWENTIETH CENTURY—Documentary (TV)
- 15** FLYING NUN—Comedy
- 16** TOWARDS 2000—Science
- 17** EASY STREET—Comedy
- 18** WORLD OF DAVID THE GNOME—Cartoon
- 19** MOVIE—Comedy; 80 min. ★
"Dirty Laundry."
- 20** YOU CAN BE A STAR—Talent Contest

- 2 PM** **15** **40** **4** ANOTHER WORLD—Serial; 60 min.
- 16** **7** ONE LIFE TO LIVE—Serial; 60 min.
- 40** **2** AS THE WORLD TURNS—Serial; 60 min.
- 17** McHALE'S NAVY—Comedy (TV)
- 29** GILLIGAN'S ISLAND
- 57** MAYBERRY R.F.D.—Comedy
- 5** POPEYE—Cartoon
- 9** NEWLYWED GAME
- 13** JOY OF PAINTING
- 14** CHRONICLE—Newsmagazine
- 15** HERE COME THE BRIDES—Comedy-Drama; 60 min.
- 16** NEWS—Show/Match/Show; 60 min.
- 17** SECRETS OF THE COAST—Documentary
- 18** MOVIE (CC)—Comedy; 1 hr., 50 min. ★★
"Dreaght."
- 19** CAGNEY & LACEY; 60 min.
- 20** MOVIE—Musical; 1 hr., 35 min. ★★
"Let's Do It Again."
- 21** TODAY'S SPECIAL—Children
- 22** MOVIE—Drama; 1 hr., 40 min. ★★ ★★
"Little Gloria . . . Happy at Last." [Concludes tomorrow at this time.]
- 23** MOVIE—Adventure; 1 hr., 35 min. ★★
"Morgan the Pirate."
- 24** VIDEOCOUNTRY
- 25** MOVIE—Comedy (TV); 2 hrs. ★★
"Postman's Knock." (British; 1961) Spike Milligan zanily portrays a too-efficient postal worker who nearly upsets the system. Joan: Barbara Shelley. Fordyce: Ronald Adam.
- 26** NAME THAT TUNE—Game
- 2:30** **17** SNORKS—Cartoon
- 29** **5** WOODY WOODPECKER—Cartoon
- 57** I DREAM OF JEANNIE—Comedy
- 9** DATING GAME
- 11** YOGI BEAR—Cartoon
- 13** JOY OF PAINTING
- 14** WORLD OF SURVIVAL
- 15** THIS LAND—Nature
- 16** MYSTERIOUS CITIES OF GOLD
- 17** AMERICAN MAGAZINE
- 18** FACE THE MUSIC—Game
- 2:35** **19** **2** WIND IN THE WILLOWS—Children
- 3 PM** **33** **40** **4** SCRABBLE—Game
- 63** **7** GENERAL HOSPITAL; 60 min.
- 10** **2** GUIDING LIGHT—Serial; 60 min.
- 17** TOM AND JERRY—Cartoon
- 29** **5** G.E.D.—Instruction; 60 min.
- 57** REAL GHOSTBUSTERS—Cartoon
- 9** **4** SANTA BARBARA—Serial; 60 min.
- 13** GUMBY—Cartoon
- 14** ALVIN & THE CHIPMUNKS—Cartoon
- 15** CANNON—Crime Drama; 60 min.
- 16** C.O.P.S.—Cartoon
- 17** FRUGAL GOURMET

Philadelphia Edition

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- 10** HOUR MAGAZINE—Cary Collins; 60 min.
Judith Light ("Who's the Boss?").
- 11** FAMILY FEUD—Game
- 12** FAMILY TIES (CC)—Comedy
- 13** GUNS OF WILL SONNETT—Western
- 14** LET'S TALK—Commercial
- 15** BEVERLY HILLS 90210—Comedy
- 16** LIAR'S CLUB—Game
- 17** ZOOZIE ZOO (CC)—Cartoon
- 18** MOVIE—Western; 2 hrs. ★★
"Rags at Dawn." (1955) A special agent (Randolph Scott) is assigned to bring in the infamous Reno brothers. Forrest Tucker.
- 19** PEOPLE'S COURT
- 20** MOVIE—Drama (TV); 2 hrs. ★★
"Against the Wind." (British; 1948) World War II: British saboteurs parachute into Belgium. Simon Signoret, Robert Beatty.
- 21** COMEDY BREAK
- 22** 700 CLUB—Religion; 60 min.
- 23** NEWS—McCoy/Nelson/Collins; 60 min.
- 24** ADVENTURES OF SPOT—Cartoon
- 25** NORTHERN SAFARI—Wildlife; 60 min.
- 26** REGIS PHYLEN; 60 min.
- 27** MOVIE (CC)—Crime Drama; 2 hrs., 10 min. ★★
"The Living Daylights."
- 28** ALICE—Comedy
- 29** MOVIE—Comedy-Drama; 2 hrs., 5 min. ★★
"The Apprenticeship of Duddy Kravitz."
- 30** MOVIE—Drama (TV); 1 hr., 45 min. ★★
"Johnny Be Linda."
- 31** REPTILE—Adventure; 60 min.
- 32** PEOPLE ARE TALKING; 2 hrs.
- 10:05** MOVIE—Musical; 2 hrs. ★★
"Blue Hawaii." (1961) Elvis Presley prefers the good life to the pineapple business, amid lush backgrounds and plenty of singing. Joan Blackman, Angela Lansbury.
- 10:30** CONCENTRATION—Game
- 33** CONG SKOW—Game
- 34** CARD SHARKS—Game
- 35** ERANDED—Western
- 36** MONEY MONEY MONEY—Commercial
- 37** ALICE—Comedy
- 38** MOVIE—Mystery (TV); 90 min. ★★
"Lady of Burlesque." (1943) A mad killer plagues an old opera house in this snappy yarn based on Gypsy Rose Lee's novel "The G-String Murders." Barbara Stanwyck, Michael O'Shea, Iria Adrian.
- 39** RELATIVELY SPEAKING—Game
- 40** MCITY MOUSE—Cartoon
- 41** SUPERIOR COURT—Drama
- 42** GOLDEN AGE OF TELEVISION
- 43** PREHISTORIC WORLD—Documentary
- 44** EIGHT IS ENOUGH; 60 min.
- 45** FANDANGO—Game
- 11AM** PRICE IS RIGHT; 60 min.

A-82/TV GUIDE

Boston Edition

- 10** WHEEL OF FORTUNE—Game
Former San Diego Chargers placekicker Rolf Benirschke takes over the wheel from Pat Sajak beginning today.
- 11** SALLY JESSY RAPHAEL—Discussion
Scheduled topic: liquid diets.
- 12** RYAN'S HOPE—Serial
- 13** REGIS & KATHIE LEE; 60 min.
- 14** DUKES OF HAZZARD; 60 min.
- 15** LIAR'S CLUB—Game
- 16** DIVORCE COURT—Drama
- 17** HEADLINE NEWS
- 18** DE TODO UN POCO—Discussion
- 19** LOVE CONNECTION
- 20** MOVIE—Adventure (TV); 90 min. ★★
"Five Came Back." See 4 P.M.
- 21** NEWS—Cain/Loughlin/Quarles; 60 min.
- 22** YOU AND ME, KID—Children
- 23** TOP SECRET TRIAL OF THE THIRD REICH—Documentary; 60 min.
- 24** GETTING FIT—Exercise
- 25** ATTITUDES—Magazine; 60 min.
Guest: fashion designer Oscar de la Renta.
- 26** ELEPHANT SHOW—Children
- 27** VIDEO COUNTRY
- 28** ALFRED HITCHCOCK; 60 min.
- 11:30** SESAME STREET (CC)—Children; 60 min.
- 29** SCRABBLE—Game
- 30** RYAN'S HOPE—Serial
- 31** HOME—Information
Author Jackie Collins (Part 1 of two); saving money for a vacation; cleaning crayon marks.
- 32** WIN, LOSE OR DRAW—Game
Scheduled: Kim Fields, Jess Walton.
- 33** WEST—Discussion
Bill Webber discusses why he joined the Peace Corps at age 70.
- 34** AM BOSTON—Discussion
How diet reflects lifestyle.
- 35** PERRY MASON—Drama (TV); 60 min.
- 36** HEADLINE NEWS
- 37** NEWLYVED GAME
- 38** STRAIGHT TALK—Religion; 60 min.
- 39** WALT DISNEY PRESENTS; 50 min.
- 40** BASIC TRAINING WORKOUT—Exercise
- 41** GOLDEN AGE OF SPORT; 60 min.
- 42** RAYNHAM REPORT—Dog Racing
- 43** MAPLE TOWN—Cartoon
- 44** CARSON'S COMEDY CLASSICS
- 45** CROOK AND CHASE—Magazine

AFTERNOON

- Noon **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **1** **2** NEWS
- 1** SESAME STREET (CC)—Children; 60 min.
- 2** MOVIE—Drama; 2 hrs. ★★
"The Rogue and Grizzly." (1982) A mountain man befriends an Indian and a bear cub in the Sierra Nevada of 1855. Dick Robinson, Don Strickland, Carol Eliaz.
- 3** DYNASTY—Drama; 60 min.

- 3** TRAPPER JOHN, M.D.—Drama; 60 min.
- 4** NATURE (CC)—Documentary; 60 min.
- 5** DATING GAME
- 6** ASK WASHINGTON—Discussion; 60 min.
Scheduled: Jesse Colodner (Inventions, Prototypes and Marketing Co.). Host: Larry Butler.
- 7** 700 CLUB—Religion; 60 min.
- 8** BONANZA—Western; 60 min.
- 9** SONYA LIVE IN L.A.; 2 hrs.
James D. Vigil ("Barrio Gangs"); Tom Peters ("Thriving on Chaos"). (Live)
- 10** FAMOUS PEOPLE PLAYERS; 60 min.
- 11** BODIES IN MOTION—Exercise
- 12** MOTHER'S DAY—Joan London
Kathie Lee Gifford and husband Frank Gifford.
- 13** RAYNHAM REPORT—Dog Racing
- 14** PAN/WHEEL—Children; 60 min.
- 15** HOLLYWOOD SQUARES—Game
- 16** MOVIE—Drama; 1 hr., 40 min. ★★
"Turk 1821"
- 17** MOVIE—Drama; 1 hr., 50 min. ★★
"A Man in Love."
- 18** AMERICAN MAGAZINE
- 19** HOT POTATO—Game
- 20** NEWS; 60 min.
- 12:05** PERRY MASON—Drama (TV); 60 min.
- 12:30** **3** **6** **7** **21** YOUNG AND THE RESTLESS—Serial; 60 min.
- 22** PEOPLE ARE TALKING; 60 min.
- 23** **3** **12** LOVING—Serial
- 24** SALLY JESSY RAPHAEL—Discussion
Scheduled topic: liquid diets.
- 25** SCRABBLE—Game
- 26** SIMON & SIMON—Crime Drama; 60 min.
- 27** NEWLYVED GAME
- 28** WORLD OF COOKING
- 29** AMERICAN BABY—Health
- 30** OZZIE AND HARRIET—Comedy (TV)
- 31** BODYSHAPING—Exercise
- 32** MOVIE—Comedy; 1 hr., 35 min. ★★
"Uphill All the Way."
- 33** WHAT EVERY BABY KNOWS—Parenting
- 34** MOVIE—Drama; 1 hr., 45 min. ★★
"The Best of Enemies."
- 35** **12** **21** TO BE ANNOUNCED
- 36** TENSPEED AND BROWN SHOE—Adventure; 60 min.
- 37** PLAY THE PERCENTAGES—Game
- 1 PM** **3** **9** **12** ALL MY CHILDREN—Serial; 60 min.
- 10** **22** DAYS OF OUR LIVES—Serial; 60 min.
- 23** BARNABY JONES—Crime Drama; 60 min.
- 24** MAUDE—Comedy
- 25** MOVIE—Comedy (TV); 90 min. ★★
"His Girl Friday." (1940) Cary Grant and Rosalind Russell in a fast, furious, funny satire (with serious overtones) on headline-hungry newspaper people involved in a murder case. Hartwell: Gene Lockhart.
- 26** THAT GIRL—Comedy
- 27** MOVIE—Drama (TV); 2 hrs. ★★
"Secret Mission." (British; 1942) Adventures

Boston Edition

- of four Allied agents on special assignment in Nazi-occupied France. Hugh Williams. Raoul: James Mason. Michele: Carla Lehmann.
- 28** DATING GAME
- 29** BIG VALLEY—Western; 60 min.
- 30** AMELIA EARHART—Profile
- 31** CELEBRITY CHEFS—Cooking
- 32** MOVIE—Adventure; 85 min.
"The Golden Adventure."
- 33** BEYOND 2000—Magazine; 60 min.
- 34** FIGURE SKATING; 80 min.
The Pro World Cup Championship, taped Dec. 21 at Ottawa.
- 35** WOX WITH YAN—Cooking
- 36** DIVERS DOWN—Scuba Diving
- 37** NOOZLES—Cartoon
- 38** NEW COUNTRY
- 39** CHAIN REACTION—Game
- 40** LOVE CONNECTION
- 1:05** **18** MOVIE—Drama; 2 hrs. ★★
"Return to Macon County." (1975) Sequel to "Macon County Line," with Nick Nolte and Don Johnson as buddies pursued by a rural cop and vengeful gang. Robin Mattson.
- 1:30** **3** **6** **7** **21** BOLD AND THE BEAUTIFUL
- 22** LOVE CONNECTION
- 23** JEFFERSONS (CC)—Comedy
- 24** ALL IN THE FAMILY—Comedy
- 25** BEWITCHED—Comedy
- 26** GONG SHOW—Game
- 27** TWENTIETH CENTURY (TV)
- 28** FLYING NUN—Comedy
- 29** EYE ON HOLLYWOOD
- 30** SCUBA WORLD
- 31** WORLD OF DAVID THE GNOME
- 32** TENSPEED AND BROWN SHOE—Adventure; 60 min.
- 33** YOU CAN BE A STAR—Talent Contest
- 34** BUMPER STUMPERS—Game
- 35** TRIPLE THREAT—Game
- 2 PM** **3** **6** **7** **21** AS THE WORLD TURNS—Serial; 60 min.
- 22** DAYS OF OUR LIVES—Serial; 60 min.
- 23** **9** **12** ONE LIFE TO LIVE—Serial; 60 min.
- 24** **22** ANOTHER WORLD—Serial; 60 min.
- 25** BUGS BUNNY & FRIENDS—Cartoon
- 26** SUPERIOR COURT—Drama
- 27** GUMBY—Children
- 28** QUINCY—Crime Drama; 60 min.
- 29** **6** **21** I DREAM OF JEANNE—Comedy
- 30** THE SAINT—Crime Drama; 60 min.
- 31** CHRONICLE—News Magazine
- 32** HERE COME THE BRIDES; 60 min.
- 33** NEWS—Show/Editor/Show; 60 min.
- 34** ANIMALS OF THE GREAT NORTHWEST
- 35** MOVIE (CC)—Drama; 1 hr., 45 min. ★★
"The Man from Snowy River."
- 36** E/R—Comedy
- 37** BASEBALL
Milwaukee at Boston, taped July 30.

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- MAX MOVIE (CC)**—Comedy; 85 min. ★
"Leonard Part 6."
- (11X) DENNIS THE MENACE**—Comedy (11)
8AM **(9) GUMBY**—Children
(11) BIONIC SIX—Cartoon
(20) DENNIS THE MENACE—Cartoon
(21) SESAME STREET (CC)—Children; 60 min.
(17) RICHARD ROBERTS—Religion; 60 min.
(65) BEN CASEY—Drama (11); 60 min.
(61) MY LITTLE PONY 'N FRIENDS—Cartoon
(11X) AGE OF KENNEDY—Profile; 60 min.
(11X) FATHER KNOWS BEST—Comedy (11)
(11X) NEWS—McCoy/Nelson/Collins; 60 min.
(11X) DONALD DUCK PRESENTS—Cartoon
(11X) MOVIE—Comedy; 85 min. ★ ★ ★
"Happy New Year."
- (17) REGIS PHILBIN**; 60 min.
(11X) LASSIE—Drama
(11X) MOVIE—Drama; 1 hr., 40 min. ★ ★ ★
"The Boy in the Plastic Bubble."
- (11X) SHE-RA: PRINCESS OF POWER**
8:05 **(11X) BEVERLY HILLBILLIES**—Comedy
8:30 **(9) MY LITTLE PONY 'N FRIENDS**—Cartoon
(11) GHOSTBUSTERS—Cartoon
(11) MISTER ROGERS' NEIGHBORHOOD (CC)
(20) SCOOPY DOO—Cartoon
(11) MESTIZA—Novela; 60 min.
(9) ZOOBIE ZOO (CC)—Children
(60) STATE OF THE ARTS
(11) WOODY WOODPECKER—Cartoon
(11X) HAZEL—Comedy
(11X) DUMBO'S CIRCUS—Children
(11X) BOWLING; 60 min.
The final of the High Rollers Tournament, taped Oct. 11 at Atlantic City.
(11X) BELLE AND SEBASTIAN—Cartoon
(11X) MOVIE—Western; 1 hr., 45 min. ★ ★ ★
"The Cheyenne Social Club."
- (11X) CARTOON EXPRESS**; 90 min.
8:35 **(11X) BEWITCHED**—Comedy
9AM **(2) JUDGE (CC)**—Drama
(3) FAMILY FEUD—Game
(20) GERALDO—Discussion; 60 min.
(5) I LOVE LUCY—Comedy (11)
(7) REGIS & KATHIE LEE; 60 min.
Scheduled: A segment on improving one's energy level. (Live)
(11) PHIL DONAHUE; 60 min.
(9) CARE BEARS—Cartoon
(11) UPDATE: MAKING IT HAPPEN—Commercial
(11X) (20) SESAME STREET (CC); 60 min.
(20) POPEYE—Cartoon
(9) TRIPLE THREAT—Game
(11X) MOVIE—Exercise
(11X) HERITAGE TODAY—Religion; 60 min.
(55) ASK WASHINGTON—Discussion; 60 min.
Scheduled guest: Dr. Peter M. Miller. (Live)
(11) MOVIE—Comedy-Drama; 2 hrs. ★ ★ ★
"Up the Sandbox." (1972) Barbra Streisand offers one of her best non-musical perform-

- ances as a hassled urban housewife who takes refuge in a fantasy world. David Selby.
- (11X) AS I WALKED OUT ONE MIDSUMMER MORNING**—Drama; 60 min.
(11X) OUR HOUSE—Comedy-Drama; 60 min.
(11X) NEWS—Cain/Loughlin/Collins; 60 min.
(11X) MOVIE—Science Fiction; 90 min. ★ ★ ★
"Hero in the Family."
- (17) NURSE**—Drama; 60 min.
(11X) MOVIE (CC)—Thriller; 90 min. ★
"House II: The Second Story."
- (11X) PINWHEEL**—Children; 2 hrs.
(11X) MOVIE—Western (11); 80 min. ★ ★ ★
"Public Cowboy No. 1." (1937) Gene Autry.
- 9:05 **(11X) LITTLE HOUSE ON THE PRAIRIE**—Drama; 60 min.
9:30 **(2) ON TRIAL**
(3) CARD SHARKS—Game
(5) I LOVE LUCY—Comedy (11)
(11) I DREAM OF JEANNIE—Comedy
(11) BEST TALK IN TOWN—Magazine
(20) JIMMY SWAGGART—Religion
(20) WIPEOUT—Game
(11) BODY ELECTRIC—Exercise
(11) PELICULA—Drama; 90 min.
"Los ojos de un niño." (Mexicana; 1979) Al presenciar un crimen, un niño pierde el habla y se convierte en la pieza clave de una situación macabra. Julissa, Jorge Luke.
- (11X) BASS 'N GOLF CELEBRITY TOURNAMENT**; 60 min.
Fisherman and golfers compete in each others' realm of expertise. Taped Nov. 22 at Orlando. Woody Blackburn is the host.
- (11X) MOVIE (CC)**—Drama; 1 hr., 55 min. ★ ★ ★
"The Man Who Broke 1,000 Chains."
- 10AM **(2) FAMILY FEUD**—Game
(3) GERALDO—Discussion; 60 min.
(11X) (20) SALE OF THE CENTURY—Game
(55) DIVORCE COURT—Drama
(7) (3) SALLY JESSY RAPHAEL; 60 min.
Scheduled topic: husband abuse.
(55) PEOPLE ARE TALKING; 2 hrs.
Scheduled: This week's tabloid stories. (Live)
(11) ALICE—Comedy
(11X) KWTNY REPORT—Jonathan Kwitny
Scheduled topic: foreign aid. Guests include economist George Avitay.
(20) MATTERS OF LIFE & DEATH
(11) AMERICAN ART FORUM
(11) 700 CLUB—Religion; 60 min.
(55) MOVIE—Drama; 2 hrs. ★ ★ ★
"Dreams Don't Die." (Made for TV; 1982) New York City is the setting for this story of teen-age urban crime. Ike Eisenmann.
- (11X) COMEDY BREAK**
(11X) 700 CLUB—Religion; 2 hrs.
(11X) NEWS—McCoy/Nelson/Collins; 60 min.
(11X) WHAT EVERY BABY KNOWS—Parenting
(11X) MOVIE—Adventure; 2 hrs., 25 min. ★ ★ ★
"Kelly's Heroes."

- (11X) RIPTIDE**—Adventure; 60 min.
10:05 **(11X) MOVIE**—Thriller; 2 hrs. ★ ★ ★
"Disaster on the Coastliner." (1979) TV-movie centering on a deranged man plotting a head-on collision between two passenger trains. Lloyd Bridges, E.G. Marshall, Raymond Burr.
- 10:30 **(2) CARD SHARKS**—Game
(11X) (20) CONCENTRATION—Game
(5) FAMILY MEDICAL CENTER—Drama
(11) EIGHT IS ENOUGH; 60 min.
(11X) AMERICA'S DEFENSE MONITOR
(20) AMERICA'S ONLY FINE JEWELRY—Commercial
(11) EYE ON DANCE
(11X) GOLDEN AGE OF TELEVISION
(11X) PIERRE—Drama
(11X) PRO FOOTBALL TEAM ARM WRESTLING CHAMPIONSHIPS
(11X) MOTHER'S DAY—Joan London
(11X) MOVIE—Drama; 1 hr., 35 min. ★ ★ ★
"Johnny Belinda."
- (11X) MOVIE**—Fantasy; 60 min. ★
"Gulliver's Travels."
- (11X) FANDANGO**—Game
11AM **(2) (3) PRICE IS RIGHT**—Game; 60 min.
(11) (20) WHEEL OF FORTUNE—Game
(11X) McCLUDD—Crime Drama; 90 min. 0791
(7) (11) HOME—Information; 60 min.
(11) REGIS & KATHIE LEE; 60 min.
Scheduled: Improving one's energy level.
(11) FRENCH IN ACTION
(20) I DREAM OF JEANNIE—Comedy
(11) 3-2-1 CONTACT (CC)—Children
(11) WASHINGTON WEEK IN REVIEW (CC)
(11) VIVIR UN POCO—Novela; 60 min.
(11) ROBERT VAUGHN—Commercial
(11X) MOVIE—Mystery (11); 90 min. ★ ★ ★
"Terror by Night." (1946) Sherlock Holmes and Dr. Watson (Basil Rathbone and Nigel Bruce) investigate murder and jewel thievery aboard a train. Block: Alan Mowbray.
- (11X) NEWS**—Cain/Loughlin/Quarles; 60 min.
(11X) YOU AND ME, KID—Children
(11X) GETTING FIT—Exercise
(11X) ATTITUDES—Magazine; 60 min.
Guest: Gary Collins ("Hour Magazine").
(11X) ELEPHANT SHOW—Children
(11X) VIDEOCOUNTRY
(11X) ALFRED HITCHCOCK; 60 min.
11:30 **(11X) (20) WIN, LOSE OR DRAW**—Game
Scheduled: Tonja Walker, Jo Anna Worley.
(11) TWO YEARS TO FINANCIAL FREEDOM—Commercial
(11) LEARN TO READ
Return: This step-by-step series is designed to teach adults basic reading skills.
(20) BEWITCHED—Comedy
(55) FOCUS ON SOCIETY—Sociology
(11) COGNAR
(11X) WALT DISNEY PRESENTS; 60 min.
(11X) BASIC TRAINING WORKOUT—Exercise

- (11X) MOVIE (CC)**—Drama;
2 hrs., 35 min. ★ ★ ★
"Empire of the Sun."
(11X) MAPLE TOWN—Cartoon
(11X) CROOK AND CHASE—Magazine

AFTERNOON

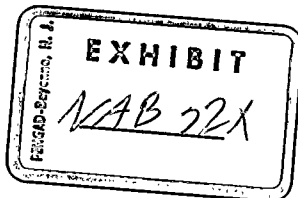
- Noon **(2) (3) (11) NEWS**
(11X) (20) SUPER PASSWORD—Game
Scheduled: Emma Samms, Ken Kercheval.
(7) (11) GROWING PAINS (CC)
Grounded for lying to his parents, Mike overhears his mother telling a fib to her boss.
(11X) NEWS; 60 min.
(11) HOLLYWOOD SQUARES—Game
(11) INSIDE ALBANY
(20) MOVIE—Drama; 2 hrs. ★
"The Return of Ben Casey." (Made for TV; 1988) Medical crises bring together stars of the hit 1960s hospital series. Vince Edwards, Harry Lenders, Betty Ackerman.
(11) LONESOME PINE—Drama; 60 min.
(11) TV MUIR; 60 min.
(11) SHOW DE LAS DOCE; 60 min.
(11) JOSEPH CAMPBELL AND THE POWER OF MYTH (CC)—Discussion; 60 min.
(11) ECONOMICS; 60 min.
(11) COAST TO COAST—Discussion; 60 min.
(11X) STRAIGHT TALK—Religion
(11X) SO NYA LIVE IN LA; 2 hrs.
Author Judith L. Rapoport ("The Boy Who Couldn't Stop Washing"). Also: actress Theresa Russell discusses her movie "Physical Evidence." (Live)
(11X) BODIES IN MOTION—Exercise
(11X) WOK WITH YAN—Cooking
(11X) MOVIE—Drama (11); 1 hr., 55 min. ★ ★ ★
"Wild Is the Wind."
- (11X) PINWHEEL**—Children; 60 min.
(11X) MOVIE—Drama; 1 hr., 50 min. ★ ★ ★
"Dust for Ono."
- (11X) AMERICAN MAGAZINE**
(11X) HOT POTATO—Game
12:05 **(11X) PERRY MASON**—Drama (11); 60 min.
12:30 **(11X) (3) YOUNG AND THE RESTLESS**; 60 min.
(11) SCRABBLE—Game
(11) TOO CLOSE FOR COMFORT—Comedy
(7) (11) LOVING—Serial
(11X) MOVIE—Comedy; 2 hrs. ★ ★ ★
"Uptown Saturday Night." (1974) Stanley Potter dropped the tape in which he and Bill Cosby bickered in the underworld searching for a place to live. Harry Belafonte, Flip Wilson, Richard Pryor, Sarah Ralston Cash.
(11) A VOUS LA FRANCE—Instruction
(20) HOLLYWOOD SQUARES—Game
(11) RELATIVELY SPEAKING—Game
(11X) WORLD OF COOKING
(11X) AMERICAN DADY—Game
(11X) CZZZ AND KAZNET—Comedy (11)

**TBS SYNDICATED PROPERTIES
1989**

PROPERTY: NWA Main Event

AKA: National Wrestling Alliance's Main Event
Main Event Wrestling

<u>MARKET</u>	<u>STATION</u>	<u>DATE</u>	<u>TIME</u>
Los Angeles	KDOC	01/08/89	5:30 PM -- 7:00 PM
Philadelphia	WGBS	01/15/89	6:00 PM - 7:00 PM
Baltimore	WNUV	01/21/89	8:00 PM - 9:00 PM
Atlanta	WTBS	01/29/89	6:00 PM - 7:00 PM
		02/05/89	6:00 PM - 7:00 PM
		02/12/89	6:00 PM - 7:00 PM
		02/19/89	6:00 PM - 7:00 PM
		02/26/89	6:00 PM - 7:00 PM
		04/29/89	7:00 AM - 8:00 AM
		04/30/89	6:00 PM - 7:00 PM
		05/06/89	7:00 AM - 8:00 AM
		05/13/89	7:00 AM - 8:00 AM
		05/14/89	6:00 PM - 7:00 PM
		05/20/89	7:00 AM - 8:00 AM
		05/21/89	6:15 PM - 7:00 PM
		07/09/89	6:00 PM - 7:00 PM
		07/16/89	6:00 PM - 7:00 PM
		07/23/89	6:00 PM - 7:00 PM
		07/30/89	6:00 PM - 7:00 PM
		10/07/89	3:45 PM - 4:00 PM
		10/08/89	6:00 PM - 7:00 PM
		10/14/89	5:45 PM - 6:00 PM
		10/15/89	4:15 PM - 4:30 PM
		10/15/89	6:00 PM - 7:00 PM
		10/22/89	6:00 PM - 7:00 PM
		11/05/89	3:45 PM - 4:00 PM
		11/05/89	6:00 PM - 7:00 PM
		11/11/89	12:15 PM - 12:30 PM
		11/12/89	6:00 PM - 7:00 PM
		11/19/89	6:00 PM - 7:00 PM
		11/26/89	6:00 PM - 7:00 PM



COMMENTS:

~~TBS SYNDICATED PROPERTIES~~
1988

PROPERTY: NWA Pro Wrestling

AKA: National Wrestling Alliance's Pro Wrestling
Pro Wrestling

<u>MARKET</u>	<u>STATION:</u>	<u>DATE</u>	<u>TIME</u>
Los Angeles	KCOF		
Los Angeles	KNBC		
Houston	KTXH		
Philadelphia	WGSS		
Baltimore	WNUV		
Pittsburgh	WPTT		

COMMENTS:

INBT - 9/13/91

T Y P	RANK	E	MOVIE'S OR SERIES' NAME	RE- LEASE YEAR	BIB CODE	VIEWING HOURS
	6,865		BIG CLOCK, THE	48	01159	0
	6,866		BIG COMBO	54	18459	0
	6,867	S	BIG RED PROGRAM		06597	0
	6,868	S	BIG TEN FOOTBALL PREVIEW		05426	0
	6,869		BIG TRAIL, THE	30	01222	0
	6,870	S	BLACK FORUM		05334	0
	6,871		BLACK GOLD	63	01317	0
	6,872		BLACK OAK CONSPIRACY	77	22421	0
	6,873	S	BLACK WEST		05441	0
	6,874		BLAZE OF NOON	47	01392	0
	6,875		BLIND FIST OF BRUCE	81	18054	0
	6,876		BLIND RAGE	83	27780	0
	6,877		BLOOD DEBTS	83	26253	0
	6,878		BLOOD WATERS OF DR. Z		25081	0
	6,879		BLOODY FIGHT, THE		18056	0
	6,880		BLOW-UP, THE	66	01497	0
	6,881	S	BLUE FRONTIER		05452	0
	6,882		BLUE STEEL	34	01519	0
	6,883		BOBO, THE	67	01537	0
	6,884	S	BOILING POT		05461	0
	6,885		BOOM	68	01582	0
	6,886		BOOMERANG	47	01584	0
	6,887		BOOTLEGGERS	70	19743	0
	6,888		BOY FROM OKLAHOMA, THE	54	01691	0
	6,889	S	BULLCK-TRS HNT		06611	0
	6,890	S	BUSTER APE SHOW		05488	0
	6,891		BUTTERFIELD 8	60	01950	0
	6,892		BUTTERFLIES ARE FREE	72	18899	0
	6,893		CALL OF THE WILD	72	20228	0
	6,894		CAPTAIN NEMO AND THE UNDERWATER CITY	70	17612	0
	6,895		CAPTAIN SCARLET VS. THE MYSTERONS	82	26411	0
	6,896		CARETAKERS, THE	63	02149	0
	6,897		CARIBBEAN MYSTERY, THE	45	02156	0
	6,898	S	CELEBRATION OF CARING		05507	0
	6,899		CHARGE OF THE LIGHT BRIGADE, THE	36	02357	0
	6,900		CHOSEN, THE	78	22607	0
	6,901	S	CINDERELLA		17107	0
	6,902	S	COLLEGE BASKETBALL PREVIEW		17963	0
	6,903	S	COMBAT CAMERAMAN		05550	0
	6,904		COME OUT FIGHTING	45	19246	0
	6,905		CONQUEST	37	02770	0
	6,906	S	CONSEJITOS		04311	0
	6,907		COOL ONES, THE	67	02805	0
	6,908		COSMIC PRINCESS	82	26412	0
	6,909		COUCH, THE	62	02838	0
	6,910		COUNTRY MUSIC	72	02876	0
	6,911		COVENANT WITH DEATH, A	67	02900	0
	6,912		CROOKS AND CORONETS	69	03048	0

ATTACHED NOTES

This was provided
as a revision to
Page 144 of MPAA's
direct case.

9-13-91

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MOTION PICTURE ASSOCIATION OF AMERICA
CABLE DATA CORPORATION / 1989 DISTRIBUTION

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09/03/91

CALL SIGN -----CITY-----			ST	MARKET: 124, ATLANTA												TOT	HH VIEWING
WTBS 17 ATLANTA			GA													QHS	TOT HRS
CODE	PROGRAM NAME	BIB #	-PROGRAM	TYPE-SPRT	---JAN---	---FEB---	---MAY---	---JULY---	---OCT---	---NOV---							
					TIME DAYS	TIME DAYS	TIME DAYS	TIME DAYS	TIME DAYS	TIME DAYS							
8711	1 DAY AT TIME	07006	2SS		1800 MON	1830 MON	1830 MON									120	12,029,682
5512	3 STOOGES	02989	2SS													12	1,132,008
5706	9 TO 5	16714	2SS		1830 MON		1715 TUE	2115 TUE		1145 MON						14	1,309,173
5032	A GRIFFITH 2	01672	2SS													22	3,740,291
	ACE AWARDS	05322	2SS		2100 SUN			1930 MON								10	959,542
5005	ADDAMS FAMILY	01668	2SS													40	4,644,484
8710	ALICE	07381	2SS			1800 MON	1800 MON	1700 MON								98	7,832,191
6698	ALL IN FAMILY	01670	2SS		2300 SUN	2300 SUN	2300 SUN	2315 SUN	2300 SUN							27	1,795,750
5032	ANDY GRIFFITH	01672	2SS		1900 MON	1900 MON	1900 MON	1900 MON	1830 MON	1830 MON						298	55,438,413
9998	AWARD THEATER		4MV		1030 SUN	1030 SUN	1030 SUN	1030 SUN	1030 SUN	1030 SUN						244	62,950,080
8877	BEAUTY BRKTHRL	05564	2SS													8	140,708
	BETTER WLD SOC		1LC													4	149,300
	BETTER WORLD		1LC					2300 SUN		2330 SUN						4	73,713
6384	BETTER-GRADES	05564	2SS													23	72,841
	BETWEEN GM SHW		1LC		2215 FRI		2215 TUE	2545 SUN	2530 SUN	2530 SUN						3	1,059,567
5060	BEV HLLBILLIES	01680	2SS		0800 MON	0800 MON	0800 MON	0800 MON	1800 MON	1800 MON						268	32,410,329
5061	BEWITCHED	01681	2SS		0830 MON	0830 MON	0830 MON	0830 MON	0830 MON	0830 MON						240	26,013,384
	BILLY GRAHAM	05009	3DS			2215 TUE	0830 MON									4	351,039
5086	BONANZA	01301	2SS		0800 SAT	0800 SAT		1600 SUN								36	4,311,818
5093	BRADY BUNCH	01690	2SS		1630 MON	1630 MON	1630 MON		1630 MON	1630 MON						224	36,388,383
	BTWN THE LINES		1LC		0630 SAT	0630 SAT	0630 SAT	0630 SAT	0630 SAT	0630 SAT						48	4,261,304
6220	C BURNETT&FRND	07774	2SS													40	4,000,372
	CARTOONS	05502	2SS					1830 MON								1	132,475
	CELEBRING FMLY		1LC							1345 THU						4	121,889
8707	CHARTBUSTERS	05222	2SS		2515 SAT	2230 FRI	2345 SAT	2545 SAT	2245 SAT	2400 SAT						84	2,683,345
	CHIPS	07679	2SS		2300 FRI	1415 SAT		1200 MON								92	11,164,891
5019	CHMPN SPTS SAT	06150	2SS		1900 SAT	1915 SAT	2230 SAT									54	11,045,609
5019	CHMPN WRESTLING	16446	2SS		1100 SAT	1100 SAT	2215 SAT									36	3,839,478
5074	CHR CHLDNRN FND	05531	2SS		2500 SUN	2530 SUN	2530 SUN									24	81,902
9997	CLASH-CHAMPNS5		1LC			2000 WED										20	3,846,387
9156	COCACOLA 600	05378	2SS													2	167,689
9998	COLORCLASSICS		4MV		1530 SUN	2500 TUE	2230 WED	2000 FRI	2000 MON							90	13,313,250
	COUSTEAU-HUNTR	05536	2SS		2200 SUN	2430 WED										16	1,162,469
	COUSTEAU-WORLD		4MV													14	1,941,771
9997	D BRAVES BSBL		5MS	1PB			0900 SAT	2530 MON								34	4,228,757
	DAYTONA UPDATE		1LC			2315 SAT	1400 MON									3	477,590
	DAYTONA-RACE		1LC			1515 SAT										7	689,218
	EARTH BEAT		1LC													10	356,520
8941	FISHNG-O WILSN		1LC		1730 SAT	1745 SAT	1630 SAT		2300 SUN	2300 SUN						38	2,579,242
5191	FLINTSTONES	01561	2SS		1530 MON	1530 MON	1530 MON	1530 MON	1530 MON	1530 MON						568	67,923,871
9998	FRIGHT NIGHT		4MV				2415 THU	2400 THU	2445 THU	2415 THU						85	4,743,679
5206	GET SMART SPCL	01748	2SS			1300 MON										8	1,558,696
5200	GILLIGANS ISLE	01754	2SS		1700 MON	1700 MON	1700 MON	1630 MON	0800 MON	0800 MON						234	28,504,690
	GLDN GLOBE AWD	14209	2SS		2300 SAT											17	3,998,772
5200	GLLIGN ISLAND1	01754	2SS													6	402,498
	GOLDN GLB PRVW		1LC		2000 WED			1430 TUE								12	710,623
5221	GOMR PYLE USMC	01759	2SS													24	167,068
5222	GOOD NWS		1LC		1000 SUN	1000 SUN	1000 SUN	0600 SAT	0600 SAT	0600 SAT						48	4,656,718

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CALL SIGN -----CITY-----			ST	MARKET: 124, ATLANTA		JAN		FEB		MAY		JULY		OCT		NOV		TOT	HH	VIEWING
WTBS 17 ATLANTA			GA			TIME DAYS		TIME DAYS		TIME DAYS		TIME DAYS		TIME DAYS		TIME DAYS		QHS	TOT	HRS
CODE	PROGRAM NAME	BIB #	-PROGRAM	TYPE-	SPRT															
6688	GOOD TIMES	01763	2SS															80	10,881	836
5210	GREEN ACRES	01767	2SS															2	332	088
5032	GRIFFITH SUN	01672	2SS			0930	SUN	0930	SUN	0930	SUN	1530	SUN					32	4,672	478
5964	GUNSMOKE	01310	2SS			0700	SAT	0700	SAT			0930	SUN					27	1,661	804
9997	HARDEE GOLF SA	05800	2SS											0915	SAT			8	694	032
9997	HARDEE GOLF SU	05800	2SS									1400	SAT					8	808	888
8733	HEADLINE NWS	14109	2SS			0600	MON	0600	MON	0600	MON	1400	SUN					240	2,771	106
6386	HISTRY-DIETING	05564	2SS									0600	MON	0600	MON	0600	MON	23	169	675
5243	HOGANS HEROES	01785	2SS					2330	MON			2430	SUN	2500	SUN	2500	SUN	7	659	527
	INSIDE NBA		1LC			2445	FRI	2200	FRI	2515	FRI	2000	TUE					25	2,778	629
5263	IT IS WRITTEN	03668	3DS			0630	SUN	0630	SUN	0630	SUN	0630	SUN	0630	SUN	0630	SUN	48	244	864
6139	J COUSTEAU		4MV			2530	SUN	2530	SUN	2530	SUN							4	132	254
5275	JAMES ROBISON	05053	3DS															18	60	275
8388	JEFFERSONS	01800	2SS											1900	MON	1900	MON	94	14,323	215
5586	JERRY FALWELL	05086	3DS			2330	SUN	2400	SUN	2400	SUN							48	515	308
8348	LAVRN&SHRLY&CO	11193	2SS			1730	MON	1800	MON					1700	SUN	1700	SUN	74	9,566	989
5311	LEAVE-TO BEAVR	01811	2SS			1730	MON	1730	MON	1730	MON	1730	MON					148	19,497	413
8350	LITTLE HOUSE	00465	2SS			0900	MON	0900	MON	0900	MON	0900	MON	0900	MON	0900	MON	480	69,470	012
	LOVE-MARRIAGE	05564	2SS									2515	SUN	2500	SUN	2500	SUN	18	135	767
9998	MORNING MOV		4MV			1000	MON	1000	MON	1000	MON	1000	MON	1000	MON	1000	MON	952	80,726	600
9998	MOV PRES SA		4MV			0900	SAT											8	720	508
9998	MOV PRES SA-1		4MV			1330	SAT	1200	SAT	1145	SAT	1230	SAT	1000	SAT	1000	SAT	183	24,762	603
9998	MOV PRES SA-2		4MV			2100	SAT	2000	SAT	1430	SAT	1400	SAT	1600	SAT	1600	SAT	203	27,771	871
9998	MOV PRES SA-3		4MV					2100	SAT					1915	SAT	1445	SAT	65	8,814	762
9998	MOV PRES SA-4		4MV											2000	SAT	2000	SAT	32	5,875	152
9998	MOV PRES SU-1		4MV			1330	SUN	1230	SUN			1245	SUN	1400	SUN	1315	SUN	128	26,498	305
9998	MOV PRES SU-2		4MV			1530	SUN	1600	SUN					1430	SUN			29	5,826	743
9998	MOV PRES SU-3		4MV			1800	SUN	1900	SUN	1900	SUN	1915	SUN	1900	SUN	1900	SUN	188	32,136	533
9998	MOV PRESNTTN 1		4MV			2000	MON	2000	MON	2100	MON	2000	MON	2000	MON	2000	MON	659	135,929	207
9998	MOV PRESNTTN 2		4MV			2300	MON	2215	MON	2330	MON	2215	MON	2215	MON	2200	MON	645	81,046	544
9998	MOV PRESNTTN 3		4MV			2400	MON	2530	TUE	2515	TUE	2330	TUE	2500	TUE	2330	TUE	310	17,098	164
9998	MOV PRESNTTN 4		4MV									2515	TUE			2545	WED	5	214	569
5364	MUNSTERS	01849	2SS			1300	MON	1300	MON	1200	MON	1300	MON	1300	MON	1300	MON	897	84,828	685
9498	NASCAR-PRO 300	06093	2SS			1700	MON	1600	SUN					1700	MON	1700	MON	98	13,648	087
9997	NBA ALLSTAR		1LC					2000	FRI					1300	SUN			16	3,096	772
9997	NBA ALLSTAR SA		1LC					2200	SAT									8	977	730
9997	NBA BKHL		5MS	2PK														17	5,184	908
9997	NBA BKHL 1		5MS	2PK		2000	TUE	2000	TUE							2030	WED	28	3,880	913
9997	NBA BKHL 2		5MS	2PK		2230	FRI	2230	TUE									146	33,131	708
9997	NBA PLAYOFF 1		5MS	2PK						2000	MON							29	4,423	239
9997	NBA PLAYOFF 2		5MS	2PK						2245	TUE							133	64,742	523
9997	NBA PLAYOFFS		5MS	2PK						2000	SAT							100	32,156	559
9998	NIGHT FLICKS		4MV															11	2,333	515
	NIGHT TRACKS	05222	2SS			2500	FRI	2430	FRI	2430	FRI	2430	FRI	2415	FRI	2400	FRI	58	2,325	225
9998	NITE FLICKS SA	05222	4MV											2345	SAT	2415	SAT	80	3,035	083
	NITE TRACKS SA	05222	2SS			2415	SAT	2430	SAT	2445	SAT	2430	SAT	2415	SAT	2545	SAT	60	2,078	777
8702	NIL GEC XPLER	16367	2SS			2500	MON	2430	MON	2445	MON	2430	SAT	2415	MON	2400	MON	106	2,710	644
																		335	28,843	254

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09/03/91

CALL SIGN -----CITY-----			ST	MARKET: 124, ATLANTA														TOT	HH	VIEWING
WTBS 17 ATLANTA			GA															QHS	TOT	HRS
CODE	PROGRAM NAME	BIB #	-PROGRAM	TYPE- SPRT	JAN TIME DAYS	FEB TIME DAYS	MAY TIME DAYS	JULY TIME DAYS	OCT TIME DAYS	NOV TIME DAYS										
8702	NILSEN																	104	23,816,727	
8702	NIL-XPLRER PRM	16367	2SS		2100 SUN	2100 SUN	2100 SUN	2115 SUN										52	5,569,463	
5817	NW LEAVE-BEAVR	16285	2SS		1630 SAT	1630 SAT	1730 SAT											6	562,233	
5817	NW-BEAVR 1	16285	2SS															12	1,045,392	
5817	NW-BEAVR 2	16285	2SS					1700 SAT										8	1,412,878	
8721	NWA PRO WRSTLN	06150	2SS		1900 SAT			1730 SAT										12	7,994,108	
8721	NWA WRESTLING	06150	2SS															8	1,412,878	
8721	NWA-MAIN EVENT	06150	2SS					2430 FRI	2215 FRI	2200 FRI								96	7,994,108	
9997	P BRAVES BSBL		5MS	1PB	2000 SAT	1800 SUN	0700 SAT	1830 SUN	1800 SUN	1800 SUN								101	14,808,756	
5418	PERRY MASON	00788	2SS		1200 MON	1200 MON	1200 MON	1930 MON										202	43,743,407	
	POSTGAME SHOW		1LC						1200 MON	1200 MON								388	66,687,707	
	POWER HITS	06189	2SS															1	112,077	
	PREGAME SHOW		1LC						2315 FRI	2330 FRI								24	631,510	
	PRINCE'S-GALA	18300	2SS				1400 TUE			1230 SAT								2	298,008	
	PWR PLAY DANCN	05222	2SS					2000 WED										16	1,205,212	
3854	R MARTIN FSHNG	07788	2SS		2515 FRI	2500 FRI	2545 FRI	2530 FRI										53	2,005,890	
6486	REDSVRY-WORLD	05548	2SS		1700 SAT	1715 SAT	1700 SAT											34	2,476,810	
6260	SANFORD & SON	01900	2SS															4	305,036	
6727	SCOOPY DOO	00078	2SS		1930 MON	2330 MON	1930 MON	2045 TUE	1930 MON	0900 SAT								204	37,764,598	
6663	SEC FTBL		5MS	7CF	0630 MON	0630 MON				1930 MON								54	2,785,320	
6663	SEC FTBL PSTGM		1LC						1230 SAT	1245 SAT								78	13,521,614	
6750	SHAKA ZULU PT1	15793	4MV	2PK						1545 SAT								1	147,480	
6750	SHAKA ZULU PT2	15793	4MV	2PK					2000 MON									8	2,581,298	
6750	SHAKA ZULU PT3	15793	4MV	2PK					2000 TUE									8	2,862,546	
6750	SHAKA ZULU PT4	15793	4MV	2PK					2000 WED									8	3,315,938	
6750	SHAKA ZULU PT5	15793	4MV	2PK					2000 THU									8	2,556,300	
9998	SUPR SCARY SAT		4MV						2000 FRI									8	2,463,088	
	SUPRSTARS&MOMS	18224	2SS		1200 SAT	1200 SAT	1000 SAT	1000 SAT										128	15,242,479	
9997	TBS ENCORE		1LC				2000 MON											12	1,431,803	
	TBS SPCL PRES		2SS															10	981,372	
6207	THIS WK-BSBL	07588	2SS					2000 THU	2545 MON	2200 TUE								49	5,629,569	
9119	TIL HELP ARVRS	05564	2SS					1930 TUE		2400 MON								4	657,507	
6232	TOM & JERRY TK	01646	2SS					2500 SUN	2500 SUN	2500 SUN								20	187,034	
6232	TOM&JERRY FNHS	01646	2SS							1400 THU								8	815,089	
9997	US OLYMPC GOLD	06501	2SS		1500 MON	1500 MON	1445 MON	1445 MON	1445 MON	1500 MON								1047	64,002,920	
9997	USA-TRACK&FLD	06502	2SS		1800 SAT	1815 SAT	1800 SAT	2200 SAT	2145 SAT	2145 SAT								98	6,600,129	
9997	W BRAVES BSBL		5MS	1PB		2300 FRI												8	442,090	
	WITHOUT BORDRS	06921	2SS				1400 SUN	1900 SAT	1530 SUN									146	22,987,063	
5019	WORLD CHP WRS2	06559	2SS			2500 MON												12	844,291	
5019	WORLD CHP WRST	06559	2SS						1900 SAT	1900 SAT								26	5,312,702	
6416	WORLD TOMORROW	05113	3DS				2245 SAT	1800 SAT	1745 SAT	1745 SAT								55	10,731,368	
	WORLD-AUDUBON	16541	2SS		2430 SUN	0600 SUN	0600 SUN	0600 SUN	2430 SUN	0600 SUN								94	544,122	
	WRESTLING-HITS	06555	2SS							2400 MON								4	70,892	
								1645 SUN	1545 SAT	1215 SAT								7	670,663	

ATTACHED NOTES

Presented by NAB
but not part of
record.

TED SYNDICATED PROPERTIES
1989

PROPERTY: NWA Main Event

AKA: National Wrestling Alliance's Main Event
Main Event Wrestling

<u>MARKET</u>	<u>STATION</u>	<u>DATE</u>	<u>TIME</u>
Los Angeles	KDOC	01/08/89	5:30 PM - 7:00 PM
Philadelphia	WGBS	01/15/89	6:00 PM - 7:00 PM
Baltimore	WNUV	01/21/89	8:00 PM - 9:00 PM
Atlanta	WTBS	01/29/89	6:00 PM - 7:00 PM
		02/05/89	6:00 PM - 7:00 PM
		02/12/89	6:00 PM - 7:00 PM
		02/19/89	6:00 PM - 7:00 PM
		02/26/89	6:00 PM - 7:00 PM
		04/29/89	7:00 AM - 8:00 AM
		04/30/89	6:00 PM - 7:00 PM
		05/06/89	7:00 AM - 8:00 AM
		05/13/89	7:00 AM - 8:00 AM
		05/14/89	6:00 PM - 7:00 PM
		05/20/89	7:00 AM - 8:00 AM
		05/21/89	6:15 PM - 7:00 PM
		07/09/89	6:00 PM - 7:00 PM
		07/16/89	6:00 PM - 7:00 PM
		07/23/89	6:00 PM - 7:00 PM
		07/30/89	6:00 PM - 7:00 PM
		10/07/89	3:45 PM - 4:00 PM
		10/08/89	6:00 PM - 7:00 PM
		10/14/89	5:45 PM - 6:00 PM
		10/15/89	4:15 PM - 4:30 PM
		10/15/89	6:00 PM - 7:00 PM
		10/22/89	6:00 PM - 7:00 PM
		11/05/89	3:45 PM - 4:00 PM
		11/05/89	6:00 PM - 7:00 PM
		11/11/89	12:15 PM - 12:30 PM
		11/12/89	6:00 PM - 7:00 PM
		11/19/89	6:00 PM - 7:00 PM
		11/26/89	6:00 PM - 7:00 PM

COMMENTS:

TBS SYNDICATED PROPERTIES
1988

PROPERTY: NWA Pro Wrestling

AKA: National Wrestling Alliance's Pro Wrestling
Pro Wrestling

<u>MARKET</u>	<u>STATION:</u>	<u>DATE</u>	<u>TIME</u>
Los Angeles	KCOF		
Los Angeles	KNBC		
Houston	KTXH		
Philadelphia	WGSS		
Baltimore	WNUV		
Pittsburgh	WPTT		

COMMENTS:

- 9 AM** **(TNN)** CROOK AND CHASE—Magazine
(USA) CARTOON EXPRESS; 90 min.
(2) I LOVE LUCY—Comedy **(BW)**
(3) **(4)** GERALDO—Discussion; 60 min.
(5) **(6)** FAMILY FEUD—Game
(7) **(8)** SESAME STREET (CC); 60 min.
(9) GOOD MORNING BAY AREA; 60 min.
Scheduled: Hairstylist Louis Lacari. (Live)
(10) FAMILY TIES (CC)—Comedy
(11) BARNABY JONES—Crime Drama; 60 min.
(12) **(13)** REGIS & KATHIE LEE; 60 min.
Scheduled: Improving one's energy level.
(20) GIDGET—Comedy
(22) JOY OF COUNTRY PAINTING
(25) DR. BEBE PATTEN—Religion
(31) MY THREE SONS—Comedy **(BW)**
(35) HOLLYWOOD SQUARES—Game
(36) AT NINE—Discussion
(40) LEAVE IT TO BEAVER—Comedy **(BW)**
(42) MARILYN HICKEY—Religion
(44) WHAT'S HAPPENING!!—Comedy
(45) GABRIELA—Novela; 60 min.
(50) SWEETHEARTS—Game
(60) EUROPEAN JOURNAL—Newsmagazine
(CBN) STRAIGHT TALK—Religion
(CNN) SONYA LIVE IN L.A.; 2 hrs.
Author Judith L. Rapoport ("The Boy Who Couldn't Stop Washing"). Also: actress Theresa Russell discusses her movie "Physical Evidence." (Live)
(DIS) MOVIE—Science Fiction; 90 min. ★★
"Hero in the Family."
(OSD) WHEN DID YOU LAST SEE MY FATHER?—Documentary; 60 min.
(ESN) BODIES IN MOTION—Exercise
(LIF) NURSE—Drama; 60 min.
(NYK) PINWHEEL—Children; 2 hrs.
(TNN) AMERICAN MAGAZINE
(TNT) MOVIE—Musical **(BW)**; 2 hrs. ★★
"Ship Ahoy." (1942) Innocently delivering a secret weapon to spies, a dancer (Eleanor Powell) meets a children's writer (Red Skelton) on a boat to Puerto Rico. Bert Lahr.
9:05 **(TBS)** PERRY MASON—Drama **(BW)**; 60 min.
9:30 **(2)** BEWITCHED—Comedy
(5) **(6)** CARD SHARKS—Game
(8) CONCENTRATION—Game
(14) **(17)** PELICULA—Drama; 90 min.
"Los ojos de un niño." (Mexicana; 1979) Al presenciar un crimen, un niño pierde el habla y se convierte en la pieza clave de una situación macabra. Juliisa, Jorge Luke.
(20) GILLIGAN'S ISLAND—Comedy
(22) NEW YANKEE WORKSHOP (CC)
(26) JIMMY SWAGGART—Religion
(31) ALFRED HITCHCOCK—Drama **(BW)**
(35) SCRABBLE—Game
(36) WINNING AT LOSING WEIGHT—Commercial
(40) I LOVE LUCY—Comedy **(BW)**
(42) WORTH MORE THAN A MILLION—Health

- 44** DIFF'RENT STROKES—Comedy
(50) RELATIVELY SPEAKING—Game
(60) TO BE ANNOUNCED
(A&E) WORLD OF COOKING
(CBN) AMERICAN BABY—Health
(ESN) BODYSHAPING—Exercise
(HBO) MOVIE (CC)—Drama; 1 hr., 55 min. ★★
"The Man Who Broke 1,000 Chains."
(TNN) VIRGINIA GRAHAM—Interview
Debut: A talk show featuring celebrity guests.
10 AM **(2)** ONE DAY AT A TIME—Comedy
(3) **(4)** **(8)** WHEEL OF FORTUNE—Game
(5) PEOPLE ARE TALKING; 60 min.
(7) **(11)** **(13)** HOME—Information; 60 min.
(10) **(46)** PRICE IS RIGHT—Game; 60 min.
(20) BEVERLY HILLBILLIES—Comedy
(22) MASTERPIECE THEATRE (CC); 2 hrs.
In the conclusion of "A Very British Coup," Perkins (Ray McAnally) suffers a loss of confidence. Thompson: Keith Allen.
(25) RICHARD ROBERTS—Religion; 60 min.
(31) PERRY MASON—Drama **(BW)**; 60 min.
(35) LOVE CONNECTION
(36) THAT'S INCREDIBLE!
(40) MAYBERRY R.F.D.—Comedy
(42) HERITAGE TODAY; 60 min.
(44) I DREAM OF JEANNIE—Comedy
(45) CORAZON SALVAJE—Novela; 60 min.
(50) MOVIE—Adventure **(BW)**; 2 hrs. ★★
"The Three Musketeers." (1935) Ponderous but lavish version of Dumas's tale of D'Artagnan (Walter Abel) and friends out to save the queen's honor. Paul Lukas, Margot Grahame.
(60) JOHN McLAUGHLIN'S ONE ON ONE
(A&E) WINSTON CHURCHILL—Profile
(CBN) CELEBRITY CHEFS—Cooking
(CM) MOVIE—Drama **(BW)**; 90 min. ★★ ★★
"Winterset." See 6 P.M.
(OSD) BEYOND 2000—Magazine; 60 min.
(ESN) SKIING
U.S. Pro Tour competition, taped Jan. 15 at Telluride, Colo.
(LIF) WHAT EVERY BABY KNOWS—Parenting
(SHD) MOVIE—Adventure; 2 hrs., 25 min. ★★
"Kelly's Heroes."
(TNN) NEW COUNTRY
(USA) RIPTIDE—Adventure; 60 min.
10:05 **(TBS)** MOVIE—Drama; 2 hrs. ★★
"Smash-Up on Interstate Five." (1976) TV-movie about 48 hours in the lives of those involved in a 39-car accident on a holiday weekend. Buddy Ebsen, Robert Conrad.
10:30 **(2)** DIVORCE COURT—Drama
(3) **(8)** WIN, LOSE OR DRAW—Game
Scheduled: Tonja Walker, Jo Anne Worley.
(4) JEOPARDY! (CC)—Game
(20) OZZIE AND HARRIET—Comedy **(BW)**
(35) FAMILY MEDICAL CENTER—Drama
(36) THAT'S INCREDIBLE!
(40) DICK VAN DYKE—Comedy
(42) LIAR'S CLUB—Game

- 60** ALASKA'S KILLER WHALES—Documentary
(A&E) TWENTIETH CENTURY **(BW)**
(CBN) FLYING NUN—Comedy
(DIS) PIERRE—Drama
(ESN) MUSCLE MAGAZINE
(LIF) MOTHER'S DAY—Joan Lunden
(TNN) YOU CAN BE A STAR—Talent Contest
11 AM **(2)** REGIS & KATHIE LEE; 60 min.
Scheduled: Improving one's energy level.
(3) **(4)** **(8)** SUPER PASSWORD—Game
Scheduled: Emma Samms, Ken Kercheval.
(5) **(10)** **(46)** YOUNG AND THE RESTLESS—Serial; 60 min.
(7) **(11)** GROWING PAINS (CC)
Grounded for lying to his parents, Mike overhears his mother telling a fib to her boss.
(13) ALL MY CHILDREN—Serial; 60 min.
(14) **(17)** VIVIR UN POCO—Novela; 60 min.
(20) WIN, LOSE OR DRAW—Game
Scheduled: Tonja Walker, Jo Anne Worley.
(25) LONE RANGER—Western **(BW)**
(31) BOB NEWHART—Comedy
(35) SUPERIOR COURT—Drama
(36) I SPY—Adventure; 60 min.
(40) TRAPPER JOHN, M.D.—Drama; 60 min.
(42) CORNERSTONE CHURCH—Religion
(44) HOLLYWOOD SQUARES—Game
(45) RINCON DE LOS PRODIGIOS—Novela
(60) HOOKED ON AEROBICS
(A&E) CHRONICLE—Newsmagazine
(CBN) HERE COME THE BRIDES; 60 min.
(CNN) NEWS—Shaw/Miller/Shaw; 60 min.
(DIS) YOU AND ME, KID—Children
(OSD) ANIMALS OF THE GREAT NORTHWEST
(ESN) AUSTRALIAN OPEN; 2 hrs.
Early-round play in the Grand Slam event, taped today at Melbourne.
(LIF) ATTITUDES—Magazine; 60 min.
Guest: Gary Collins ("Hour Magazine").
(NYK) ELEPHANT SHOW—Children
(TNN) VIDEOCOUNTRY
(TNT) MOVIE—Comedy **(BW)**; 2 hrs. ★★ ★★
"Three Men on a Horse." (1936) Amusing tale of race-track bookies, and a guy (Frank McHugh) with an uncanny knack for picking winners. Mabel: Joan Blondell.
(USA) ALFRED HITCHCOCK; 60 min.
11:30 **(3)** **(20)** SCRABBLE—Game
(4) **(8)** NEWS
(7) **(11)** LOVING—Serial
(25) GET SMART—Comedy
(31) JEFFERSONS (CC)—Comedy
(35) ON TRIAL
(42) LOOK IN THE BOOK—Religion
(44) RELATIVELY SPEAKING—Game
(45) COCINAR
(60) SPECTRUM HAWAII—Magazine
(A&E) WORLD OF SURVIVAL
(CM) MOVIE—Drama **(BW)**; 90 min. ★★
"Jericho." (British; 1937) Unusual tale of a Negro soldier (Paul Robeson), unjustly convicted

- of murder, who escapes and is sought by the man (Henry Wilcoxon) who trusted him.
(DIS) WALT DISNEY PRESENTS; 50 min.
(OSD) WILDLIFE CINEMA
(HBO) MOVIE (CC)—Drama;
2 hrs., 35 min. ★★ ★★
"Empire of the Sun."
(NYK) MAPLE TOWN—Cartoon
(TNN) AMERICAN MAGAZINE

AFTERNOON

- Noon **(2)** **(3)** NEWS; 60 min.
(4) SALE OF THE CENTURY—Game
(5) **(10)** **(46)** NEWS
(7) **(11)** ALL MY CHILDREN—Serial; 60 min.
(8) DAYS OF OUR LIVES—Serial; 60 min.
(13) MIDDAY; 60 min.
(14) **(17)** TV MUJER; 60 min.
(20) **(35)** PERRY MASON—Drama **(BW)**; 60 min.
(22) MYSTERY! (CC); 60 min.
See Thursday 9 P.M. Ch. 9 for details.
(25) MOVIE—Comedy; 2 hrs. ★★ ★★
"Duffy." (1998) James Cagney kicking around the Mediterranean. Susan S. York.
(31) GONG SHOW—Game
(35) LOVE BOAT—Comedy; 60 min.
(40) ANDY GRIFFITH—Comedy **(BW)**
(42) COAST TO COAST; 60 min.
(44) NEWLYWED GAME
(45) CARA A CARA—Magazine; 60 min.
(50) HAWAII FIVE-O—Crime Drama; 60 min.
(60) FOCUS ON EUROPE—Documentary
(A&E) COMEDY BREAK
(CBN) CAMPBELLS—Drama
(CNN) NEWS—Wenge/Shaw; 60 min.
(OSD) THIS ENGLAND—Documentary
(LIF) WOK WITH YAN—Cooking
(NYK) PINWHEEL—Children; 60 min.
(TNN) FANDANGO—Game
(USA) HOT POTATO—Game
12:05 **(TBS)** TOM AND JERRY—Cartoon
12:30 **(4)** CONCENTRATION—Game
(5) **(10)** **(46)** BOLD AND THE BEAUTIFUL
(31) DATING GAME
(40) DICK VAN DYKE—Comedy **(BW)**
(44) GONG SHOW—Game
(60) NASA AT WORK—Documentary
(A&E) GOLDEN AGE OF TELEVISION
(CBN) GREEN ACRES—Comedy
(DIS) OZZIE AND HARRIET—Comedy **(BW)**
(OSD) ELEVEN CITIES TOUR—Sports
(LIF) GOODNIGHT, BEANTOWN—Comedy
(SHD) MOVIE—Comedy; 90 min. ★
"Three for the Road."
(TNN) CROOK AND CHASE—Magazine
John Schneider; Mickey Gilley.
(USA) PLAY THE PERCENTAGES—Game
12:35 **(TBS)** FLINTSTONES—Cartoon
1 PM **(2)** MOVIE—Drama; 2 hrs. ★★ ★★
"Careful, He Might Hear You." (Australian;

Thursday

10AM
12:30PM

Program chart is on A-154
January 19, 1989

- 9** PEOPLE ARE TALKING; 2 hrs.
Topic: communication in marriage. (Live)
11 ALICE—Comedy
13 MASTERPIECE THEATRE (CC); 2 hrs.
See Monday 9 P.M. for details.
14 COMEDY BREAK
15 700 CLUB—Religion; 2 hrs.
16 NEWS—McCoy/Nelson/Collins; 60 min.
18 ANIMALS OF THE GREAT NORTHWEST
19 MOTHERWORKS—Cyndy Garvey
20 MOVIE—Ballot; 1 hr., 35 min. ★★
"Invitation to the Dance."
21 MOVIE—Drama (R);
1 hr., 45 min. ★★
"Johnny Belinda."
22 RIPTIDE—Adventure; 60 min.
10:05 **23** MOVIE—Drama; 2 hrs. ★★
"My Husband Is Missing." (1978) The wife of an MIA serviceman goes to Vietnam to learn her husband's fate in this TV-movie. Sally Struthers. Derek: Tony Musante.
10:30 **24** WIN, LOSE OR DRAW—Game
Scheduled: Joanne Willette, Debbie Fields.
25 SALLY JESSY RAPHAEL; 60 min.
26 **2** CARD SHARKS—Game
27 ZOOBIBLE ZOO—Children
28 HAPPY DAYS—Comedy
29 **4** CONCENTRATION—Game
30 HISTORY OF DIETING—Commercial
31 FAMILY MEDICAL CENTER—Drama
32 EIGHT IS ENOUGH; 60 min.
33 GOLDEN AGE OF TELEVISION
34 WILDLIFE CINEMA
35 MOTHER'S DAY—Joan London
Guest: singer Earl Carroll of the Cadillacs.
36 FANDANGO—Game
11AM **37** HOUR MAGAZINE; 60 min.
38 **2** PRICE IS RIGHT—Game; 60 min.
39 READING RAINBOW (CC)—Children
40 STRAIGHT TALK: CELLULITE—Commercial
41 BEWITCHED—Comedy
42 **4** WHEEL OF FORTUNE—Game
43 POLICE STORY; 60 min.
44 McMILLAN AND WIFE; 90 min.
45 HOME—Information; 60 min.
46 MOVIE—Comedy; 2 hrs. ★★
"Doctor at Large." (British; 1957) More adventures of Dr. Sparrow (Dirk Bogarde), who leaves St. Swithin's hospital to go on his own. Muriel Pavlow. Benskin: Donald Sinden.
47 NEWS—Cain/Loughlin/Quarles; 60 min.
48 YOU AND ME, KID—Children
49 BIRTH OF THE BOMB—Documentary; 60 min.
50 GETTING FIT—Exorcise
51 ATTITUDES—Magazine; 60 min.
Guests: William Daniels and Bonnie Bartlett.
52 ELEPHANT SHOW—Children
53 MOVIE—Drama; 1 hr., 35 min. ★★
"Streets of Gold."
54 VIDEOCOUNTRY

- 55** MEDICAL CENTER—Drama; 60 min.
56 ALFRED HITCHCOCK; 60 min.
11:30 **57** HOME—Information
58 ART IS FUN
59 MUNSTERS—Comedy (R)
60 ON TRIAL
61 **4** WIN, LOSE OR DRAW—Game
Scheduled: Debbie Fields, Rob Stone.
62 CARSON'S COMEDY CLASSICS
63 WALT DISNEY PRESENTS; 50 min.
64 BASIC TRAINING WORKOUT—Exorcise
65 MOVIE (CC)—Comedy; 90 min. ★★
"Head Office."
66 MOVIE SHOW—Previews
67 ADVENTURES OF THE LITTLE KOALA—Cartoon
68 CROOK AND CHASE—Magazine

AFTERNOON

- Noon **69** **6** **10** **2** NEWS
70 MASTERPIECE THEATRE (CC); 2 hrs.
See Monday 9 P.M. for details.
71 FALL GUY (CC)—Adventure; 60 min.
72 **62** OCEANUS: THE MARINE ENVIRONMENT—Instruction; 60 min.
73 DIVORCE COURT—Drama
74 **4** SUPER PASSWORD—Game
Scheduled: Ken Kercheval, Emma Samms.
75 DATING GAME
76 GROWING PAINS (CC)
As school begins, Mike wants to meet a new student, Ben wants to avoid a bully.
77 NEWS; 60 min.
78 HOLLYWOOD SQUARES—Game
79 G.E.D.: MATH—Instruction
80 STRAIGHT TALK—Religion
81 SONYA LIVE IN L.A.; 2 hrs.
Authors Catherine Mann ("Rumors") and Peter Hay ("All the Presidents' Ladies"); Rep. Fred Grandy (R-Iowa). (Live)
82 WILD CANADA—Documentary; 60 min.
83 BODIES IN MOTION—Exorcise
84 WOK WITH YAN—Cooking
85 MOVIE—Musical; 1 hr., 50 min. ★★
"Cover Girl."
86 PINWHEEL—Children; 60 min.
87 MOVIE (CC)—Drama; 1 hr., 50 min. ★★
"Top Gun."
88 MOVIE—Drama; 1 hr., 40 min. ★★
"Dancers."
89 AMERICAN MAGAZINE
90 MOVIE—Musical (R); 2 hrs. ★★
"Pan-Americana." (1945) Romance in Latin America between a hot-shot cameraman (Philip Terry) and a writer (Audrey Long). Charlie: Robert Benchley.
91 HOT POTATO—Game
12:05 **92** PERRY MASON—Drama (R); 60 min.
12:30 **93** PEOPLE ARE TALKING
94 **7** LOVING—Serial

- 10** **2** YOUNG AND THE RESTLESS—Serial; 60 min.
29 LIAR'S CLUB—Game
40 **4** SCRABBLE—Game
57 NEWLYWED GAME
5 TOO CLOSE FOR COMFORT—Comedy
11 MOVIE—Thriller; 2 hrs. ★★
"Prom Night." (Canadian; 1980) Terror awaits students at a high-school dance that's attended by a killer. Jamie Lee Curtis, Leslie Nielsen. Nick: Casey Stevens.
13 BUONGIORNO ITALIA—Instruction
14 CABLE KITCHEN—FOOD SAVER—Commercial
15 OZZIE AND HARRIET—Comedy (R)
16 BODYSHAPING—Exorcise
17 GOODNIGHT, BEANTOWN—Comedy
18 TV WITH THE PLENZICKS; 60 min.
19 FANDANGO—Game
20 PLAY THE PERCENTAGES—Game
1 PM **21** **40** **4** DAYS OF OUR LIVES; 60 min.
22 **7** ALL MY CHILDREN—Serial; 60 min.
23 HOGAN'S HEROES—Comedy
24 SWEETHEARTS—Game
25 MANNIX—Crime Drama; 60 min.
26 ONE DAY AT A TIME—Comedy
27 LOVE CONNECTION
28 PRINCESS MARGARET—Profile
29 CELEBRITY CHEFS—Cooking
30 MOVIE—Drama; 1 hr., 35 min. ★★
"The Girl Who Spelled Freedom."
31 AUTOMATED FACTORY—Science
32 COLLEGE BASKETBALL; 2 hrs.
North Carolina at Duke, taped last night.
33 NOT NECESSARILY THE YEAR IN REVIEW—Comedy; 60 min.
34 E/R—Comedy
35 NOOZLES—Cartoon
36 NEW COUNTRY
37 CHAIN REACTION—Game
1:05 **38** MOVIE—Western; 2 hrs. ★★
"A Minute to Pray, a Second to Die." (Italian; 1967) The Italian Alps represent the 1870s New Mexico Territory in this tale of a gunfighter (Alex Cord) against a town full of outlaws. Arthur Kennedy, Robert Ryan.
1:30 **39** **2** BOLD AND THE BEAUTIFUL—Serial
40 HOGAN'S HEROES—Comedy
41 RELATIVELY SPEAKING—Game
42 BEWITCHED—Comedy
43 SWEETHEARTS—Game
44 TWENTIETH CENTURY—Documentary (R)
45 FLYING NUN—Comedy
46 TOWARDS 2000—Science
47 EASY STREET—Comedy
48 WORLD OF DAVID THE GNOME—Cartoon
49 MOVIE—Comedy; 80 min. ★
"Dirty Laundry."
50 YOU CAN BE A STAR—Talent Contest

Philadelphia Edition

12:30PM
3PM

Thursday

- 51** BUMPER STUMPERS—Game
2 PM **32** **40** **4** ANOTHER WORLD—Serial; 60 min.
33 **7** ONE LIFE TO LIVE—Serial; 60 min.
34 **2** AS THE WORLD TURNS—Serial; 60 min.
35 McHALE'S NAVY—Comedy (R)
36 GILLIGAN'S ISLAND
37 MAYBERRY R.F.D.—Comedy
38 POPEYE—Cartoon
39 NEWLYWED GAME
40 JOY OF PAINTING
41 CHRONICLE—News magazine
42 HERE COME THE BRIDES—Comedy-Drama; 60 min.
43 NEWS—Shaw/Miller/Shaw; 60 min.
44 SECRETS OF THE COAST—Documentary
45 MOVIE (CC)—Comedy; 1 hr., 50 min. ★★
"Dragnet."
46 CAGNEY & LACEY; 60 min.
47 MOVIE—Musical; 1 hr., 35 min. ★★
"Let's Do It Again."
48 TODAY'S SPECIAL—Children
49 MOVIE—Drama; 1 hr., 40 min. ★★
"Little Gloria . . . Happy at Last."
[Concludes tomorrow at this time.]
50 MOVIE—Adventure; 1 hr., 35 min. ★★
"Morgan the Pirate."
51 VIDEOCOUNTRY
52 MOVIE—Comedy (R); 2 hrs. ★★
"Postman's Knock." (British; 1961) Spike Milligan zanily portrays a too-efficient postal worker who nearly upsets the system. Joan Barbara Shelton. Fordyce: Ronald Adam.
53 NAME THAT TUNE—Game
2:30 **54** SNORKS—Cartoon
55 **5** WOODY WOODPECKER—Cartoon
56 I DREAM OF JEANNIE—Comedy
57 DATING GAME
58 YOGI BEAR—Cartoon
59 JOY OF PAINTING
60 WORLD OF SURVIVAL
61 THIS LAND—Nature
62 MYSTERIOUS CITIES OF GOLD
63 AMERICAN MAGAZINE
64 FACE THE MUSIC—Game
2:35 **65** WIND IN THE WILLOWS—Children
3 PM **66** SCRABBLE—Game
67 **7** GENERAL HOSPITAL; 60 min.
68 **2** GUIDING LIGHT—Serial; 60 min.
69 TOM AND JERRY—Cartoon
70 G.E.D.—Instruction; 60 min.
71 REAL GHOSTBUSTERS—Cartoon
72 **4** SANTA BARBARA—Serial; 60 min.
73 GUMBY—Cartoon
74 ALVIN & THE CHIPMUNKS—Cartoon
75 CANNON—Crime Drama; 60 min.
76 C.O.P.S.—Cartoon
77 FRUGAL GOURMET

TV GUIDE/A-151

- 10 HOUR MAGAZINE**—Cary Collins; 60 min.
Judith Light ("Who's the Boss?").
- (21) FAMILY FEUD**—Game
- (22) FAMILY TIES (CC)**—Comedy
- (23) GUNS OF WILL SONNETT**—Western
- (24) LET'S TALK**—Commercial
- (25) BEVERLY HILLS 90210**—Comedy
- (26) LIAR'S CLUB**—Game
- (27) ZOOBEE ZOO (CC)**—Cartoon
- (28) MOVIE**—Western; 2 hrs. ★★
"Rage at Dawn." (1955) A special agent (Randolph Scott) is assigned to bring in the infamous Reno brothers. Forrest Tucker.
- (29) PEOPLE'S COURT**
- (30) MOVIE**—Drama (TV); 2 hrs. ★★
"Against the Wind." (British; 1948) World War II: British saboteurs parachute into Belgium. Simon Signoret, Robert Beatty.
- (31) COMEDY BREAK**
- (32) 700 CLUB**—Religion; 60 min.
- (33) NEWS**—McCoy/Nelson/Collins; 60 min.
- (34) ADVENTURES OF SPOT**—Cartoon
- (35) NORTHERN SAFARI**—Wildlife; 60 min.
- (36) REGIS PHILBIN**; 60 min.
- (37) MOVIE (CC)**—Crime Drama; 2 hrs., 10 min. ★★
"The Living Daylights."
- (38) ALICE**—Comedy
- (39) MOVIE**—Comedy-Drama; 2 hrs., 5 min. ★★
"The Apprenticeship of Duddy Kravitz."
- (40) MOVIE**—Drama (TV); 1 hr., 45 min. ★★
"Johnny Belinda."
- (41) RIPTIDE**—Adventure; 60 min.
- (42) PEOPLE ARE TALKING**; 2 hrs.
- 10:05 (43) MOVIE**—Musical; 2 hrs. ★★
"Blue Hawaii." (1931) Elvis Presley professes the good life to the pineapple business, amid lush backgrounds and plenty of singing. Joan Blackman, Angela Lansbury.
- 10:30 (44) 22 CONCENTRATION**—Game
- (45) GONG SHOW**—Game
- (46) CARD SHARKS**—Game
- (47) BRANDED**—Western
- (48) MONEY MONEY MONEY**—Commercial
- (49) ALICE**—Comedy
- (50) MOVIE**—Mystery (TV); 90 min. ★★
"Lady of Burlesque." (1943) A mad killer plagues an old opera house in this snappy yarn based on Gypsy Rose Lee's novel "The G-String Murders." Barbara Stanwyck, Michael O'Shea, Iris Adrian.
- (51) RELATIVELY SPEAKING**—Game
- (52) LUNCHY MOUSE**—Cartoon
- (53) SUPERIOR COURT**—Drama
- (54) GOLDEN AGE OF TELEVISION**
- (55) PREHISTORIC WORLD**—Documentary
- (56) EIGHT IS ENOUGH**; 60 min.
- (57) FANDANGO**—Game
- 11AM (58) (1) (2) PRICE IS RIGHT**; 60 min.

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- (28) 10 22 WHEEL OF FORTUNE**—Game
Former San Diego Chargers placekicker Rolf Benirschko takes over the wheel from Pat Sajak beginning today.
- (29) SALLY JESSY RAPHAEL**—Discussion
Scheduled topic: liquid diets.
- (30) RYAN'S HOPE**—Serial
- (31) REGIS & KATIE LEE**; 60 min.
- (32) DUKES OF HAZZARD**; 60 min.
- (33) LIAR'S CLUB**—Game
- (34) DIVORCE COURT**—Drama
- (35) HEADLINE NEWS**
- (36) DE TODO UN POCO**—Discussion
- (37) LOVE CONNECTION**
- (38) MOVIE**—Adventure (TV); 90 min. ★★
"Five Came Back." See 4 P.M.
- (39) NEWS**—Cain/Loughlin/Quarles; 60 min.
- (40) YOU AND ME, KID**—Children
- (41) TOP SECRET TRIAL OF THE THIRD REICH**—Documentary; 60 min.
- (42) GETTING FIT**—Exercise
- (43) ATTITUDES**—Magazine; 60 min.
- (44) GUEST**: fashion designer Oscar de la Renta.
- (45) ELEPHANT SHOW**—Children
- (46) VIDEOCOUNTRY**
- (47) ALFRED HITCHCOCK**; 60 min.
- 11:30 (48) 22 SESAME STREET (CC)**—Children; 60 min.
- (49) SCRABBLE**—Game
- (50) RYAN'S HOPE**—Serial
- (51) HOME**—Information
Author Jackie Collins (Part 1 of two); saving money for a vacation; cleaning crayon marks.
- (52) WIN, LOSE OR DRAW**—Game
Scheduled: Kim Fields, Jess Walton.
- (53) 27 WEST**—Discussion
Bill Webber discusses why he joined the Peace Corps at age 70.
- (54) AM BOSTON**—Discussion
How diet reflects lifestyle.
- (55) PERRY MASON**—Drama (TV); 60 min.
- (56) HEADLINE NEWS**
- (57) NEWLYWED GAME**
- (58) STRAIGHT TALK**—Religion; 60 min.
- (59) WALT DISNEY PRESENTS**; 50 min.
- (60) BASIC TRAINING WORKOUT**—Exercise
- (61) GOLDEN AGE OF SPORT**; 60 min.
- (62) RAYNHAM REPORT**—Dog Racing
- (63) MAPLE TOWN**—Cartoon
- (64) CARSON'S COMEDY CLASSICS**
- (65) CROOK AND CHASE**—Magazine

AFTERNOON

- Noon **(3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) NEWS**
- (1) SESAME STREET (CC)**—Children; 60 min.
- (2) MOVIE**—Drama; 2 hrs. ★★
"His Pique and Grizzly." (1982) A mountain man befriends an Indian and a bear cub in the Sierras circa 1855. Dick Robinson, Don Sparks, Carol Elias.
- (23) DYNASTY**—Drama; 60 min.

Boston Edition

- (38) TRAPPER JOHN, M.D.**—Drama; 60 min.
- (39) NATURE (CC)**—Documentary; 60 min.
- (40) DATING GAME**
- (41) ASK WASHINGTON**—Discussion; 60 min.
Scheduled: Jesse Colodner (Inventions, Prototypes and Marketing Co.). Host: Larry Butler.
- (42) 700 CLUB**—Religion; 60 min.
- (43) BONANZA**—Western; 60 min.
- (44) SONYA LIVE IN L.A.**; 2 hrs.
James D. Vigil ("Barrio Gangs"); Tom Peters ("Thriving on Chaos"). (Live)
- (45) FAMOUS PEOPLE PLAYERS**; 60 min.
- (46) BODIES IN MOTION**—Exercise
- (47) MOTHER'S DAY**—Joan Lunden
Kathie Lee Gifford and husband Frank Gifford.
- (48) RAYNHAM REPORT**—Dog Racing
- (49) PINWHEEL**—Children; 60 min.
- (50) HOLLYWOOD SQUARES**—Game
- (51) MOVIE**—Drama; 1 hr., 40 min. ★★
"Turk 182!"
- (52) MOVIE**—Drama; 1 hr., 50 min. ★★
"A Man in Love."
- (53) AMERICAN MAGAZINE**
- (54) HOT POTATO**—Game
- (55) NEWS**; 60 min.
- 12:05 (56) PERRY MASON**—Drama (TV); 60 min.
- 12:30 (57) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) YOUNG AND THE RESTLESS**—Serial; 60 min.
- (23) PEOPLE ARE TALKING**; 60 min.
- (24) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) LOVING**—Serial
- (23) SALLY JESSY RAPHAEL**—Discussion
Scheduled topic: liquid diets.
- (24) SCRABBLE**—Game
- (25) SIMON & SIMON**—Crime Drama; 60 min.
- (26) NEWLYWED GAME**
- (27) WORLD OF COOKING**
- (28) AMERICAN BABY**—Health
- (29) OZZIE AND HARRIET**—Comedy (TV)
- (30) BODYSHAPING**—Exercise
- (31) MOVIE**—Comedy; 1 hr., 35 min. ★
"Uphill All the Way."
- (32) WHAT EVERY BABY KNOWS**—Parenting
- (33) MOVIE**—Drama; 1 hr., 45 min. ★★
"The Best of Enemies."
- (34) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) TO BE ANNOUNCED**
- (35) TENSPEED AND BROWN SHOE**—Adventure; 60 min.
- (36) PLAY THE PERCENTAGES**—Game
- 1 PM (37) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) ALL MY CHILDREN**—Serial; 60 min.
- (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) DAYS OF OUR LIVES**—Serial; 60 min.
- (23) BARNABY JONES**—Crime Drama; 60 min.
- (24) MAUDE**—Comedy
- (25) MOVIE**—Comedy (TV); 90 min. ★★
"His Girl Friday." (1940) Cary Grant and Rosalind Russell in a fast, furious, funny satire (with serious overtones) on headline-hungry newspaper people involved in a murder case. Hartwell, Gene Lockhart.
- (26) THAT GIRL**—Comedy
- (27) MOVIE**—Drama (TV); 2 hrs. ★★
"Secret Mission." (British; 1942) Adventures

Boston Edition

- of four Allied agents on special assignment in Nazi-occupied France. Hugh Williams. Raoul: James Mason. Michelo: Carla Lehmann.
- (34) DATING GAME**
- (35) BIG VALLEY**—Western; 60 min.
- (36) AMELIA EARHART**—Profile
- (37) CELEBRITY CHEFS**—Cooking
- (38) MOVIE**—Adventure; 85 min.
"The Golden Adventure."
- (39) BEYOND 2000**—Magazine; 60 min.
- (40) FIGURE SKATING**; 90 min.
The Pro World Cup Championship, taped Dec. 21 at Ottawa.
- (41) WOK WITH YAN**—Cooking
- (42) DIVERS DOWN**—Scuba Diving
- (43) NOOZLES**—Cartoon
- (44) NEW COUNTRY**
- (45) CHAIN REACTION**—Game
- (46) LOVE CONNECTION**
- 1:05 (47) MOVIE**—Drama; 2 hrs. ★★
"Return to Macon County." (1975) Sequel to "Macon County Line," with Nick Nolte and Don Johnson as buddies pursued by a rural cop and vengeful gang. Robin Mattson.
- 1:30 (48) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) BOLD AND THE BEAUTIFUL**
- (23) LOVE CONNECTION**
- (24) JEFFERSONS (CC)**—Comedy
- (25) ALL IN THE FAMILY**—Comedy
- (26) BEWITCHED**—Comedy
- (27) GONG SHOW**—Game
- (28) TWENTIETH CENTURY (TV)**
- (29) FLYING NUN**—Comedy
- (30) EYE ON HOLLYWOOD**
- (31) SCUBA WORLD**
- (32) WORLD OF DAVID THE GNOME**
- (33) TENSPEED AND BROWN SHOE**—Adventure; 60 min.
- (34) YOU CAN BE A STAR**—Talent Contest
- (35) BUMPER STUMPERS**—Game
- (36) TRIPLE THREAT**—Game
- 2 PM (37) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) AS THE WORLD TURNS**—Serial; 60 min.
- (23) DAYS OF OUR LIVES**—Serial; 60 min.
- (24) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) ONE LIFE TO LIVE**—Serial; 60 min.
- (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) ANOTHER WORLD**—Serial; 60 min.
- (23) BUGS BUNNY & FRIENDS**—Cartoon
- (24) SUPERIOR COURT**—Drama
- (25) GUMBY**—Children
- (26) QUINCY**—Crime Drama; 60 min.
- (27) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) I DREAM OF JEANIE**—Comedy
- (23) THE SAINT**—Crime Drama; 60 min.
- (24) CHRONICLE**—News magazine
- (25) HERE COME THE BRIDES**; 60 min.
- (26) NEWS**—Shaw/Hillier/Shaw; 60 min.
- (27) ANIMALS OF THE GREAT NORTHWEST**
- (28) MOVIE (CC)**—Drama; 1 hr., 45 min. ★★
"The Man from Snowy River."
- (29) E/R**—Comedy
- (30) BASEBALL**
Milwaukee at Boston, taped July 30.

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- (MAX) MOVIE (CC)**—Comedy; 85 min. ★
"Leonard Part 6."
- (RKO) DENNIS THE MENACE**—Comedy (R)
8AM **(9) GUMBY**—Children
(9) BIONIC SIX—Cartoon
(20) DENNIS THE MENACE—Cartoon
(21) SESAME STREET (CC)—Children; 60 min.
(97) RICHARD ROBERTS—Religion; 60 min.
(55) BEN CASEY—Drama (R); 60 min.
(61) MY LITTLE PONY 'N FRIENDS—Cartoon
(AP) AGE OF KENNEDY—Profile; 60 min.
(61) FATHER KNOWS BEST—Comedy (R)
(63) NEWS—McCoy/Nelson/Collins; 60 min.
(105) DONALD DUCK PRESENTS—Cartoon
(100) MOVIE—Comedy; 85 min. ★★ ★
"Happy New Year."
(LTP) REGIS PHILBIN; 60 min.
(RKO) LASSIE—Drama
(100) MOVIE—Drama; 1 hr., 40 min. ★★ ★
"The Boy in the Plastic Bubble."
(USA) SHE-RA: PRINCESS OF POWER
8:05 **(105) BEVERLY HILLBILLIES**—Comedy
8:30 **(9) MY LITTLE PONY 'N FRIENDS**—Cartoon
(11) GHOSTBUSTERS—Cartoon
(13) MISTER ROGERS' NEIGHBORHOOD (CC)
(20) SCOOBY DOO—Cartoon
(21) MESTIZA—Novela; 60 min.
(60) ZOOBLEE ZOO (CC)—Children
(50) STATE OF THE ARTS
(61) WOODY WOODPECKER—Cartoon
(61) HAZEL—Comedy
(105) DUMBO'S CIRCUS—Children
(50) BOWLING; 60 min.
The final of the High Rollers Tournament, taped Oct. 11 at Atlantic City.
(100) BELLE AND SEBASTIAN—Cartoon
(110) MOVIE—Western; 1 hr., 45 min. ★★ ★
"The Choyenne Social Club."
(USA) CARTOON EXPRESS; 20 min.
8:35 **(105) BEWITCHED**—Comedy
9AM **(2) JUDGE (CC)**—Drama
(3) FAMILY FEUD—Game
(4) GERALDO—Discussion; 60 min.
(55) I LOVE LUCY—Comedy (R)
(7) REGIS & KATHIE LEE; 60 min.
Scheduled: A segment on improving one's energy level. (Live)
(11) FYFL DONAHUE; 60 min.
(9) CARE BEARS—Cartoon
(11) UPDATE: MAKING IT HAPPEN—Commercial
(19) (20) SESAME STREET (CC); 60 min.
(20) POPEYE—Cartoon
(30) TRIPLE THREAT—Game
(61) HOMESTRETCH—Exercise
(47) HERITAGE TODAY—Religion; 60 min.
(55) ASK WASHINGTON—Discussion; 60 min.
Scheduled guest: Dr. Peter M. Miller. (Live)
(61) MOVIE—Comedy-Drama; 2 hrs. ★★
"Up the Sandbox." (1972) Barbra Streisand offers one of her best non-musical perform-

- ances as a hassled urban housewife who takes refuge in a fantasy world. David Selby.
(A2E) AS I WALKED OUT ONE MORNING—Drama; 60 min.
(RKO) OUR HOUSE—Comedy-Drama; 60 min.
(CND) NEWS—Cain/Loughlin/Collins; 60 min.
(105) MOVIE—Science Fiction; 90 min. ★★
"Hero in the Family."
(LTP) NURSE—Drama; 60 min.
(MAX) MOVIE (CC)—Thriller; 90 min. ★
"House II: The Second Story."
(RKO) PINWHEEL—Children; 2 hrs.
(100) MOVIE—Western (R); 90 min. ★★
"Public Cowboy No. 1." (1937) Gene Autry.
9:05 **(105) LITTLE HOUSE ON THE PRAIRIE**—Drama; 60 min.
9:30 **(20) ON TRIAL**
(3) CARD SHARKS—Game
(55) I LOVE LUCY—Comedy (R)
(9) I DREAM OF JEANNIE—Comedy
(15) BEST TALK IN TOWN—Magazine
(20) JIMMY SWAGART—Religion
(30) WIPEOUT—Game
(61) BODY ELECTRIC—Exercise
(10) PELICULA—Drama; 90 min.
"Los ojos de un niño." (Mexicana; 1979) Al presenciar un crimen, un niño pierde el habla y se convierte en la pieza clave de una situación macabra. Juliessa, Jorge Luke.
(50) BASS 'N GOLF CELEBRITY TOURNAMENT; 60 min.
Fisherman and golfers compete in each others' realm of expertise. Taped Nov. 22 at Orlando. Woody Blackburn is the host.
(RKO) MOVIE (CC)—Drama; 1 hr., 55 min. ★★
"The Man Who Broke 1,000 Chains."
10AM **(2) FAMILY FEUD**—Game
(3) GERALDO—Discussion; 60 min.
(20) SALE OF THE CENTURY—Game
(55) DIVORCE COURT—Drama
(7) (8) SALLY JESSY RAPHAEL; 60 min.
Scheduled topic: husband abuse.
(9) PEOPLE ARE TALKING; 2 hrs.
Scheduled: This week's tabloid stories. (Live)
(11) ALICE—Comedy
(13) KWTINY REPORT—Jonathan Kwitny
Scheduled topic: foreign aid. Guests include economist George Avitay.
(20) MATTERS OF LIFE & DEATH
(61) AMERICAN ART FORUM
(47) 700 CLUB—Religion; 60 min.
(55) MOVIE—Drama; 2 hrs. ★★
"Dreams Don't Die." (Made for TV; 1982) New York City is the setting for this story of teen-age urban crime. Ike Eisenmann.
(A2E) COMEDY BREAK
(RKO) 700 CLUB—Religion; 2 hrs.
(CND) NEWS—McCoy/Nelson/Collins; 60 min.
(LTP) WHAT EVERY BABY KNOWS—Parenting
(50) MOVIE—Adventure; 2 hrs., 25 min. ★★
"Kelly's Heroes."

- (RKO) MOVIE (CC)**—Drama;
2 hrs., 35 min. ★★ ★
"Empire of the Sun."
(RKO) MAPLE TOWN—Cartoon
(100) CROOK AND CHASE—Magazine

AFTERNOON

- Noon **(20) (3) (8) NEWS**
(40) (20) SUPER PASSWORD—Game
Scheduled: Emma Samms, Ken Kercheval.
(7) (61) GROWING PAINS (CC)
Grounded for lying to his parents, Mike overhears his mother telling a fib to her boss.
(50) NEWS; 60 min.
(11) HOLLYWOOD SQUARES—Game
(13) INSIDE ALBANY
(20) MOVIE—Drama; 2 hrs. ★
"The Return of Ben Casey." (Made for TV; 1988) Medical crises bring together stars of the hit 1980s hospital series. Vince Edwards, Harry Landers, Betty Ackerman.
(61) LONESOME PINE—Music; 60 min.
(40) TV MUIZ; 60 min.
(20) SHOW DE LAS DOCE; 60 min.
(40) JOSEPH CAMPBELL AND THE POWER OF MYTH (CC)—Discussion; 60 min.
(50) ECONOMICS; 60 min.
(55) COAST TO COAST—Discussion; 60 min.
(RKO) STRAIGHT TALK—Religion
(CND) SONYA LIVE IN L.A.; 2 hrs.
Author Judith L. Rapoport ("The Boy Who Couldn't Stop Washing"). Also: actress Theresa Russell discusses her movie "Physical Evidence." (Live)
(50) BODIES IN MOTION—Exercise
(100) WOK WITH YAN—Cooking
(MAX) MOVIE—Drama (R); 1 hr., 55 min. ★★ ★
"Wild Is the Wind."
(RKO) PINWHEEL—Children; 60 min.
(100) MOVIE—Drama; 1 hr., 50 min. ★★
"Dust for Ono."
(100) AMERICAN MAGAZINE
(100) HOT POTATO—Game
12:05 **(105) PERRY MASON**—Drama (R); 60 min.
12:30 **(20) (3) YOUNG AND THE RESTLESS**; 60 min.
(20) SCRABBLE—Game
(55) TOO CLOSE FOR COMFORT—Comedy
(7) (11) LOVING—Serial
(100) MOVIE—Comedy; 2 hrs. ★★ ★
"Uptown Saturday Night." (1974) Sidney Poitier directed this farce in which he and Bill Cosby bicker through the underworld searching for a lost girl. Harry Belafonte, Flip Wilson, Richard Pryor, Sarah Redmond Cash.
(10) A VOUS LA FRANCE—Instruction
(61) HOLLYWOOD SQUARES—Game
(61) RELATIVELY SPEAKING—Game
(60) WORLD OF COOKING
(RKO) AMERICAN BABY—Music
(100) OZZIE AND HARVEY—Comedy (R)

- (USA) RIPTIDE**—Adventure; 60 min.
10:05 **(105) MOVIE**—Thriller; 2 hrs. ★★
"Disaster on the Coastliner." (1979) TV-movie centering on a deranged man plotting a head-on collision between two passenger trains. Lloyd Bridges, E.G. Marshall, Raymond Burr.
10:30 **(20) CARD SHARKS**—Game
(40) (20) CONCENTRATION—Game
(55) FAMILY MEDICAL CENTER—Drama
(11) EIGHT IS ENOUGH; 60 min.
(10) AMERICA'S DEFENSE MONITOR
(20) AMERICA'S ONLY FINE JEWELRY—Commercial
(61) EYE ON DANCE
(A2E) GOLDEN AGE OF TELEVISION
(105) PIERRE—Drama
(50) PRO FOOTBALL TEAM ARM WRESTLING CHAMPIONSHIPS
(LTP) MOTHER'S DAY—Joan Lunden
(MAX) MOVIE—Drama; 1 hr., 35 min. ★★ ★
"Johnny Belinda."
(100) MOVIE—Fantasy; 80 min. ★
"Gulliver's Travels."
(100) FANDANGO—Game
11AM **(20) (3) PRICE IS RIGHT**—Game; 60 min.
(40) (20) WHEEL OF FORTUNE—Game
(55) McCLUDD—Crime Drama; 90 min. 0791
(7) (61) HOME—Information; 60 min.
(8) REGIS & KATHIE LEE; 60 min.
Scheduled: Improving one's energy level.
(13) FRENCH IN ACTION
(20) I DREAM OF JEANNIE—Comedy
(21) 3-2-1 CONTACT (CC)—Children
(61) WASHINGTON WEEK IN REVIEW (CC)
(47) VIVIR UN POCO—Novela; 60 min.
(20) ROBERT VAUGHN—Commercial
(A2E) MOVIE—Mystery (R); 90 min. ★★ ★
"Terror by Night." (1946) Sherlock Holmes and Dr. Watson (Basil Rathbone and Nigel Bruce) investigate murder and jewel thievery aboard a train. Black: Alan Mowbray.
(CND) NEWS—Cain/Loughlin/Quarles; 60 min.
(105) YOU AND ME, KID—Children
(50) GETTING FIT—Exercise
(LTP) ATTITUDES—Magazine; 60 min.
Guest: Gary Collins ("Hour Magazine").
(RKO) ELEPHANT SHOW—Children
(100) VIDEOCOUNTRY
(USA) ALFRED HITCHCOCK; 60 min.
11:30 **(40) (20) WIN, LOSE OR DRAW**—Game
Scheduled: Tonja Walker, Jo Anna Wortley.
(10) TWO YEARS TO FINANCIAL FREEDOM—Commercial
(10) LEARN TO READ
Return: This step-by-step series is designed to teach adults basic reading skills.
(20) BEWITCHED—Comedy
(61) FOCUS ON SOCIETY—Sociology
(47) COCINAR
(105) WALT DISNEY PRESENTS; 50 min.
(50) BASIC TRAINING WORKOUT—Exercise

WKT	DAY	Q#	CALL	PROG - NAME	TIME	N	S	Q#1	Q#2	Q#3	Q#4	AVGHHHLS	MO	RIBCD	BY	PROPERTY	- NAME	DIST	PROD	OWNR
104	SUN	03	WPHL	PASTOR DEMOLA	0000	0630	1	2	2	2	2	2	0	11						
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	4	4	4	4	4	0	01						
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	4	4	4	4	4	0	02						
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	4	4	4	4	4	0	05						
101	SAT	03	WCBS	PATCHWRK FAMLY	0000	0630	1	4	4	4	4	4	0	07						
106	SUN	25	WBZ	PATRIOTS 89	0000	1200	1	2	2	2	2	2	0	10						
106	SUN	25	WBZ	PATRIOTS 89	0000	1200	1	2	2	2	2	2	0	11						
143	SUN	25	WWLP	PATRIOTS KCKOF	0000	1200	1	2	2	2	2	2	0	11						
202	MON	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	10						
202	WED	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	10						
202	THR	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	10						
202	FRI	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	10						
202	TUE	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	11						
202	MON	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	11						
202	TUE	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	11						
202	WED	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	11						
202	THR	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	11						
202	FRI	13	WCFC	PAUL GAUDINO	0000	0900		2	2	2	2	2	0	11						
121	TUE	57	WPRI	PC FRYERS BKBL	9997	2000			10				0	02						
121	WED	57	WPRI	PC FRYERS BKBL	9997	2000				8			0	02						
121	SAT	57	WPRI	PC FRYERS BKBL	9997	2000				8			0	02						
407	SAT	35	KTSF	PEARLS	0000	1430					2		0	01						
403	WED	57	KMEX	PELICULA ESPCL	0000	2000				8			0	02						
108	TUE	65	WPGH	PENGN HCKY-WRP	0000	2200			4				0	05						
108	SAT	65	WPGH	PENGN HCKY-WRP	0000	2200				4			0	05						
108	SUN	31	WPGH	PENGUINS HCKY	9997	1330			11				0	01						
108	TUE	57	WPGH	PENGUINS HCKY	9997	2000			11				0	01						
108	SAT	57	WPGH	PENGUINS HCKY	9997	2000				11			0	01						
108	SUN	31	WPGH	PENGUINS HCKY	9997	1330		11					0	02						
108	FRI	55	WPGH	PENGUINS HCKY	9997	1930				12			0	02						
108	SAT	53	WPGH	PENGUINS HCKY	9997	1900					11		0	02						
108	SUN	53	WPGH	PENGUINS HCKY	9997	1900					11		0	02						
108	THR	55	WPGH	PENGUINS HCKY	9997	1930		12					0	05						
108	THR	55	WPGH	PENGUINS HCKY	9997	1930			13				0	10						
108	THR	55	WPGH	PENGUINS HCKY	9997	2000		12					0	11						
108	SAT	57	WPGH	PENGUINS HCKY	9997	2000				12			0	11						
108	THR	59	WPGH	PENGUINS HCKY	9997	2030			12				0	11						
108	FRI	57	WPGH	PENGUINS HCKY	9997	2000					14		0	11						
104	SAT	33	WCAU	PENN RELAYS	0000	1400			2				0	05						
104	SUN	25	WCAU	PENN RELAYS RP	0000	1200			2				0	05						
108	SUN	23	KDKA	PENN-FTBL STRY	6559	1130		4	4	4			0	10	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904	
104	SAT	17	WPHL	PENN-FTBL STRY	6559	1100		2	2	2	2		0	10	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904	
177	SUN	21	WNEP	PENN-FTBL STRY	6559	1100		4	4	4	4		0	11	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904	
108	SUN	23	KDKA	PENN-FTBL STRY	6559	1130		4	4	4	4		0	11	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904	
104	SAT	17	WPHL	PENN-FTBL STRY	6559	1000		2	2	2	2		0	11	06191	PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904	
108	TUE	55	KDKA	PENQUIN HCKY	9997	1930			10				0	10						
420	THR	25	KOIN	PEOPL COURT TK	8368	1200				2			0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
370	THR	33	KTVX	PEOPL COURT TK	8368	1400							0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
425	THR	37	KGTU	PEOPL COURT TK	8368	1500							0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
218	THR	37	KPRC	PEOPL COURT TK	8368	1500							0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
142	THR	37	WHIO	PEOPL COURT TK	8368	1500							0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
403	THR	43	KCOP	PEOPL COURT TK	8368	1630							0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
101	THR	53	WPXI	PEOPL COURT TK	8368	1900							0	11	10731	PEOPLE'S COURT, THE		4745	6282	4745
101	MON	17	WFOR	PEOPL R TALKNG	8252	1000	2	R	P	P	R		0	01	10730	PEOPLE APE TALKING		6175	8286	8286

Pat...ots '84

Paul Gaudino Exercise.
also shows in Pittsburg (ex. 11/5/89 9:30am)

06114

TV Guide says To be announced from 2P

No Book

Patents '84

Paul Gaudino Exercise.
also shows in Pittsburg (ex. 11/5/89 9:30 am on 40)

TV Guide says To be announced from 2PM-3PM

No Book

PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
PENN STATE FOOTBALL HIGHLIGHT	9901	9901	9904
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE'S COURT, THE	4745	6282	4745
PEOPLE ARE TALKING	6175	8286	8286

RT	DAY	QH	CALL	PROG	NAME	COD	DEF	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#	HH	LD	MO	B	I	B	C	D	BY	PROPERTY	NAME	DIST	PROD	OWNR	
101	TUE	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
407	FRI	18	KPIX	PEOPL	TALKNG	822552	1015	1015								0	01	10730	0	01	10730	0	01	10730	0	01	10730	PEOPLE ARE TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	02	10730	0	02	10730	0	02	10730	0	02	10730	PEOPLE ARE TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
407	MON	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	05	10730	0	05	10730	0	05	10730	0	05	10730	PEOPLE ARE TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	07	10730	0	07	10730	0	07	10730	0	07	10730	PEOPLE ARE TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
101	THR	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
101	FRI	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
407	TUE	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
407	WED	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
407	THR	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
407	FRI	17	KPIX	PEOPL	TALKNG	822552	1000	1000				4	4	4	4	0	10	10730	0	10	10730	0	10	10730	0	10	10730	PEOPLE ARE TALKING	6175	8286	8286
101	MON	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	11	10730	0	11	10730	0	11	10730	0	11	10730	PEOPLE ARE TALKING	6175	8286	8286
101	TUE	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0	11	10730	0	11	10730	0	11	10730	0	11	10730	PEOPLE ARE TALKING	6175	8286	8286
101	WED	17	WWOR	PEOPL	TALKNG	822552	1000	1000				8	8	8	8	0															

DAY	MO	YR	CH	CALL	PROG	NAME	CODE	TIME	N	M	S	Q1	Q2	Q3	Q4	AVG#	HH	LD	MO	B	I	B	C	D	DY	PROPERTY	NAME	DIST	PROD	OWNR	
SUN	11	19	11	KPTX	PEOPLE	KNRG	825	0830	2	2	0								0	10	10	10	10	10	10	PEOPLE	RE	TALK	6175	8286	8286
MON	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	KING	4745	6282	4745
TUE	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
WED	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
THU	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
FRI	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
SAT	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
SUN	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
MON	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
TUE	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
WED	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
THU	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
FRI	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
SAT	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
SUN	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
MON	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
TUE	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
WED	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
THU	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
FRI	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
SAT	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745
SUN	11	19	11	WBAL	PEOPLE	COURT	833	1030	2	2	0								0	01	01	01	01	01	01	PEOPLE	COURT	THE	4745	6282	4745

CABLE-DATA/LARSON ASSOCIATES
NIELSEN FILE DUMP

DATE 11/27/90

DAY	CH	CALL	PROG	NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HHLS	MO	BIBCD	DY	PROPERTY	- NAME	DIST	PROD	OWNR
104	FRI	41	WBNS	PEOPLE'S COURT	83368	1600	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	FRI	41	WCAU	PEOPLE'S COURT	83368	1600	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
223	THR	43	KXAS	PEOPLE'S COURT	83368	1630	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
128	THR	43	WSVN	PEOPLE'S COURT	83368	1630	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	FRI	43	WHIO	PEOPLE'S COURT	83368	1700	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
177	FRI	45	WYOU	PEOPLE'S COURT	83368	1700	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
121	FRI	47	WLNE	PEOPLE'S COURT	83368	1730	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
105	SAT	53	WJBK	PEOPLE'S COURT	83368	1900	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
101	THR	53	WPIX	PEOPLE'S COURT	83368	1900	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
133	THR	41	WVIT	PEOPLE'S COURT	83368	1600	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	FRI	41	WSB	PEOPLE'S COURT	83368	1730	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	THR	33	KTUX	PEOPLE'S COURT	83368	1400	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	THR	41	WBNS	PEOPLE'S COURT	83368	1500	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	THR	41	WCAU	PEOPLE'S COURT	83368	1600	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
112	TUE	19	WBAL	PEOPLE'S COURT	83368	1030	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
370	THR	34	KTUX	PEOPLE'S COURT	83368	1415	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
218	THR	38	KPRC	PEOPLE'S COURT	83368	1515	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
135	THR	42	WBNS	PEOPLE'S COURT	83368	1615	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	THR	42	WCAU	PEOPLE'S COURT	83368	1615	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
133	THR	42	WVIT	PEOPLE'S COURT	83368	1615	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	SUN	11	WCAU	PEOPLE'S COURT	83368	0830	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	FRI	45	WCAU	PEOPLE'S COURT	83368	1700	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
112	THR	29	WBAL	PEOPLE'S COURT	83368	1300	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
112	THR	33	WBAL	PEOPLE'S COURT	83368	1400	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
223	THR	45	KXAS	PEOPLE'S COURT	83368	1700	2	2	2	2	2	2	2	0	11	10731	0	PEOPLE'S COURT, THE	4745	6282	4745	
104	SAT	09	WGN	PEOPLE'S COURT	57330	0800	2	2	2	2	2	2	2	0	01	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
124	SUN	19	WSB	PEOPLE'S COURT	57330	1030	2	2	2	2	2	2	2	0	01	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
124	SUN	19	WSB	PEOPLE'S COURT	57330	1030	2	2	2	2	2	2	2	0	02	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
202	SAT	07	WGN	PEOPLE'S COURT	57330	0800	2	2	2	2	2	2	2	0	02	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
202	SAT	07	WGN	PEOPLE'S COURT	57330	0730	2	2	2	2	2	2	2	0	02	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	SUN	19	WSB	PEOPLE'S COURT	57330	1030	2	2	2	2	2	2	2	0	05	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	FRI	01	WVOR	PEOPLE'S COURT	57330	0600	2	2	2	2	2	2	2	0	07	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	SUN	19	WSB	PEOPLE'S COURT	57330	0730	2	2	2	2	2	2	2	0	07	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	FRI	01	WVOR	PEOPLE'S COURT	57330	1030	2	2	2	2	2	2	2	0	07	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
202	SAT	07	WGN	PEOPLE'S COURT	57330	0730	2	2	2	2	2	2	2	0	10	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	FRI	01	WVOR	PEOPLE'S COURT	57330	1030	2	2	2	2	2	2	2	0	10	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
202	SAT	07	WGN	PEOPLE'S COURT	57330	0600	2	2	2	2	2	2	2	0	11	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	FRI	01	WVOR	PEOPLE'S COURT	57330	0730	2	2	2	2	2	2	2	0	11	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
101	SUN	19	WSB	PEOPLE'S COURT	57330	1030	2	2	2	2	2	2	2	0	11	14677	0	PEOPLE TO PEOPLE WITH RONA BA	9901	6364	6364	
106	MON	27	WBZ	PEOPLE'S COURT	82252	1230	2	2	2	2	2	2	2	0	01	10730	0	PEOPLE ARE TALKING	6175	8286	8286	
106	WED	27	WBZ	PEOPLE'S COURT	82252	1230	2	2	2	2	2	2	2	0	01	10730	0	PEOPLE ARE TALKING	6175	8286	8286	
106	THR	27	WBZ	PEOPLE'S COURT	82252	1230	2	2	2	2	2	2	2	0	01	10730	0	PEOPLE ARE TALKING	6175	8286	8286	
106	FRI	27	WBZ	PEOPLE'S COURT	82252	1230	2	2	2	2	2	2	2	0	01	10730	0	PEOPLE ARE TALKING	6175	8286	8286	
104	THR	27	KYW	PEOPLE'S COURT	82252	1230	2	2	2	2	2	2	2	0	01	10730	0	PEOPLE ARE TALKING	6175	8286	8286	
104	MON	27	KYW	PEOPLE'S COURT	82252	1230	2	2	2	2	2	2	2	0	01	10730	0	PEOPLE ARE TALKING	6175	8286	8286	

MORNING

- 5 AM (22) DOWN TO EARTH—Agriculture
(30) HOME SHOPPING NETWORK; 10 hrs.
(40) MUSIC OF MAN—Documentary; 20 min.
(50) SUPERBOOK—Biblical Cartoon
(60) NEWS—Cain/Loughlin
(70) IT FIGURES—Exercise
(80) MOVIE—Drama (CC); 2 hrs. ★★
"The Stranger." (1946) Orson Welles (who also directed) plays a Nazi war criminal who catches in New England disguised as a college professor. Loretta Young.
(90) TOM AND JERRY—Cartoon; 65 min.
(100) CARTOON EXPRESS; 60 min.
(110) ARCHIE BUNKER'S PLACE—Comedy
5:10 (23) TOGETHER—Kimberly Locke
5:15 (24) NBC NEWS—Deborah Norville; 45 min.
(30) A.M. WEATHER
5:30 (31) MORNING STRETCH—Exercise
(32) CBS NEWS—Dante/O'Grady
(33) BYU DEVOTIONAL ARCHIVES; 60 min.
(34) ADVENTURES IN DRY GULCH
(35) BUSINESS DAY—CJ Kentley
(40) MOVIE—Crime Drama; 1 hr., 45 min. ★
"Codename: Wildgeese."
(50) IT FIGURES—Exercise
(60) MOVIE (CC)—Comedy; 20 min. ★★
"Throw Momma from the Train."
(70) POPEYE—Cartoon; 60 min.
(80) JEL!—Cartoon
6 AM (25) NEWS; 60 min.
(30) ABC NEWS (CC)—Sawyer/Zahn; 60 min.
(35) THIS MORNING—Cullen/Smith; 2 hrs.
Scheduled: Glenn Cloco.
(40) GUMBY—Cartoon
(45) FATHER KNOWS BEST—Comedy (CC)
(50) NEWS—McCoy/Nelson/Collins; 60 min.
(55) REGIS PHILBIN; 60 min.
(60) SHE-RA: PRINCESS OF POWER
(65) BOZO—Children; 60 min.
6:03 (70) WALT DISNEY PRESENTS; 50 min.
(75) BEVERLY HILLBILLIES—Comedy
6:30 (76) MISTER ROGERS' NEIGHBORHOOD (CC)
(80) HOOKED ON AEROBICS
(85) C.O.P.S.—Cartoon
(90) WOMEN IN JAZZ—Documentary
(95) HAZEL—Comedy
(100) SPORTSCENTER
(105) FRAGGLE ROCK—Children
(110) CARTOON EXPRESS; 20 min.
6:53 (115) BEWITCHED—Comedy
7 AM (26) TODAY—Cunha/Paulay; 2 hrs.
Scheduled: Composer Henry Mancini.
(30) GOOD MORNING AMERICA (CC); 2 hrs.
Scheduled: Income-tax tips.
(35) ZOOBILEE ZOO (CC)—Children
(40) NEW ZOO REVUE
(45) WOODY WOODPECKER—Cartoon
(50) AFRICA—Documentary; 60 min.
(55) OUR HOUSE—Comedy-Drama; 60 min.

120/TV GUIDE

Salt Lake Edition



You don't have to watch *Lonesome Dove*. There are other things on. And some of them—like the ones discussed below—are well worth your attention.

☐ **Movie:** To prepare for the role of Father Edward J. Flanagan, who founded "Boys Town" with the belief that there was no such thing as a "bad boy," Spencer Tracy went to the Nebraska institution and spent time with the kindly priest. His studied portrayal in this memorable 1938 melodrama won him his second consecutive Academy Award (the first was for "Captains Courageous"). The grateful Tracy sent his Oscar to Father Flanagan. (6 PM TNT)

☐ **NBA Basketball:** It's a Central Division tussle between two of the league's hottest teams when the Milwaukee Bucks entertain the Cleveland Cavaliers. The Bucks' balanced attack features seven players averaging double figures in scoring. The Cavs play excellent defense (holding opponents right around 100 points per game) and shoot the lights out. (6:05 PM TBS)

☐ The dependable Ned Beatty guest stars as Dan's overbearing father on an exceptionally funny *Roseanne*. A weekend visit from his old man is something the usually cheerful Dan (John Goodman) is not looking forward to. Don't miss Goodman's hilarious monologue in the episode's finale. (7:30 PM 4)

☐ Things turn philosophical on *In the Heat of the Night* when Gillespie (Carroll O'Connor) learns that a prisoner he helped put on Death Row has a final request: he wants Gillespie to visit him before he's executed. (8 PM 2)

☐ The third leg of Larry McMurtry's sprawling cattle-drive saga, *Lonesome Dove*, finds the Hat Creek outfit nearing Ogallala, Neb., and a reunion with the great lost love of Gus's life, Clara Allen (Angelica Huston). Huston's portrayal of the feisty Clara is so well-done, it's not difficult to imagine why Gus has carried a torch for her. (8 PM 5)

☐ **Midnight Caller.** On a compelling installment postponed from last week, Jack (Gary Cole) does a controversial series on teen-age runaways. The result: an explosive confrontation with a sadistic pimp (menacingly played by "Harold and Maude" star Bud Cort). (9 PM 2)

☐ **Movie:** John Hughes' "Planes, Trains & Automobiles" serves up Steve Martin and John Candy as an "Odd Couple" of travelers trying—against every contrivance Hughes can muster—to get to their respective homes for Thanksgiving. Restrained performances from both of these star comedians and a nice touch of adult writing (for a change) by Hughes distinguish this delightful 1987 farce. (10:30 PM SHO)

Salt Lake Edition

TV GUIDE/129

- (30) NEWS—Cain/Loughlin/Collins; 60 min.
(40) MICKEY MOUSE CLUB (CC)
(50) THIS ENGLAND—Documentary
(60) COLLEGE BASKETBALL; 2 hrs.
Taped: Syracuse at Seton Hall.
(70) MARCUS WELBY, M.D.—Drama; 60 min.
(80) CURIOUS GEORGES—Cartoon
(90) MOVIE—Western; 80 min. ★★
"Bells of Coronado." (1950) Roy Rogers.
(100) MOVIE—Drama (CC); 2 hrs. ★★
"Break of Hearts." (1935) Music supplies the connecting thread in this rocky love story of an ambitious composer (Katharine Hepburn) and a great orchestra conductor (Charles Boyer). Talma: Jean Hersholt. Johnny: John Beal.
(110) SMURFS' ADVENTURES—Cartoon
7:03 (115) LITTLE HOUSE ON THE PRAIRIE—Drama; 60 min.
7:15 (120) KIDS IN MOTION—Exercise
7:30 (67) SESAME STREET (CC)—Children; 60 min.
(68) TODAY'S SPECIAL—Children
(69) REAL GHOSTBUSTERS—Cartoon
(70) MOUSERCISE—Children
(75) BURIALS IN BAN NAD—Archaeology
(80) SURVIVAL—Wildlife; 50 min.
(85) LITTLE PRINCE—Cartoon
(90) LEGEND OF PECOS BILL—Children
(95) GUMBY—Children
8 AM (50) FOCUS—Discussion; 60 min.
(60) SESAME STREET (CC)—Children; 60 min.
(65) DENNIS THE MENACE—Cartoon
(70) COMEDY BREAK
(75) 700 CLUB—Religion; 20 min.
(80) NEWS—McCoy/Nelson/Collins; 60 min.
(85) GOOD MORNING, MICKEY!—Cartoon
(90) LIVING ISLES—Documentary
(95) MOTHERWORKS—Cindy Garvey
(100) MR. WIZARD'S WORLD (CC)—Science
(105) MOVIE—Fantasy; 1 hr., 35 min. ★★
"The Wonders of Aladdin."
(110) RIPTIDE—Adventure; 60 min.
(115) DUKES OF HAZZARD; 60 min.
8:05 (120) MOVIE—Crime Drama; 2 hrs. ★★
"The Hunted Lady." (1977) TV-movie with Donna Mills as an undercover policewoman targeted for death after discovering a politician's mob link. Robert Reed.
8:30 (72) FIGURING IT OUT—Exercise
(73) JEL!—Cartoon
(75) GOLDEN AGE OF TELEVISION
(80) WELCOME TO POOH CORNER
(85) THIS LAND—Nature
(90) TALES OF LITTLE WOMEN—Cartoon
(95) MOTHER'S DAY—Joan London
Guest: Joo Namath.
(100) DENNIS THE MENACE—Comedy (CC)
(105) FANDANGO—Comedy
9 AM (27) CONCENTRATION—Comedy
(30) GERALDO—Discussion; 60 min.
Scheduled topic: women who kidnap infants.
(35) PRICE IS RIGHT—Comedy; 60 min.

[illegible]

MKT	DAY	QH	CALL	PROG	- NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVGHHHLS	MO	BIBCD	DY	PROPERTY	- NAME	DIST	PROD	OWNR
370	THR	09	KSL	FOCUS		5031	0800	2	2		4	4	4	4	0	05	05710		FOCUS		9901	9901	9904
370	FRI	09	KSL	FOCUS		5031	0800				4	4	4	4	0	05	05710		FOCUS		9901	9901	9904
213	SAT	07	KMSP	FOCUS		5031	0730			2	2	2	2	0	05	05710		FOCUS		9901	9901	9904	
419	SAT	01	KSTW	FOCUS		5031	0600							0	05	05710		FOCUS		9901	9901	9904	
370	TUE	09	KSL	FOCUS		5031	0800				4	4	4	4	0	07	05710		FOCUS		9901	9901	9904
370	WED	09	KSL	FOCUS		5031	0800				4	4	4	4	0	07	05710		FOCUS		9901	9901	9904
370	THR	09	KSL	FOCUS		5031	0800				4	4	4	4	0	07	05710		FOCUS		9901	9901	9904
370	FRI	09	KSL	FOCUS		5031	0800				4	4	4	4	0	07	05710		FOCUS		9901	9901	9904
370	MON	09	KSL	FOCUS		5031	0800				4	4	4	4	0	07	05710		FOCUS		9901	9901	9904
213	SAT	07	KMSP	FOCUS		5031	0730			2	2	2	2	0	07	05710		FOCUS		9901	9901	9904	
419	SAT	01	KSTW	FOCUS		5031	0600							0	07	05710		FOCUS		9901	9901	9904	
213	SAT	07	KMSP	FOCUS		5031	0730				2	2	2	2	0	10	05710		FOCUS		9901	9901	9904
419	SAT	03	KSTW	FOCUS		5031	0630			2					0	10	05710		FOCUS		9901	9901	9904
419	SAT	01	KSTW	FOCUS		5031	0600							2	0	10	05710		FOCUS		9901	9901	9904
419	SUN	01	KSTW	FOCUS		5031	0600							2	0	10	05710		FOCUS		9901	9901	9904
370	MON	09	KSL	FOCUS		5031	0800				4	4	4	4	0	11	05710		FOCUS		9901	9901	9904
370	WED	09	KSL	FOCUS		5031	0800				4	4	4	4	0	11	05710		FOCUS		9901	9901	9904

MKT	DAY	QH	CALL	PROG	- NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVGHHHLS	MO	BIBCD	DY	PROPERTY - NAME	DIST	PROD	OWNR
370	THR	09	KSL	FOCUS		5031	0800				4	4	4	4		0	05		FOCUS	9901	9901	9904
370	FRI	09	KSL	FOCUS		5031	0800				4	4	4	4		0	05		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS		5031	0730				2	2	2	2		0	05		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS		5031	0600						2	2		0	05		FOCUS	9901	9901	9904
370	TUE	09	KSL	FOCUS		5031	0800				4	4	4	4		0	05		FOCUS	9901	9901	9904
370	WED	09	KSL	FOCUS		5031	0800				4	4	4	4		0	07		FOCUS	9901	9901	9904
370	THR	09	KSL	FOCUS		5031	0800				4	4	4	4		0	07		FOCUS	9901	9901	9904
370	FRI	09	KSL	FOCUS		5031	0800				4	4	4	4		0	07		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS		5031	0800				4	4	4	4		0	07		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS		5031	0730				2	2	2	2		0	07		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS		5031	0600						2	2		0	07		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS		5031	0730				2	2	2	2		0	10		FOCUS	9901	9901	9904
419	SAT	03	KSTW	FOCUS		5031	0630				2		2	2		0	10		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS		5031	0600						2	2		0	10		FOCUS	9901	9901	9904
419	SUN	01	KSTW	FOCUS		5031	0600						2	2		0	10		FOCUS	9901	9901	9904
370	MON	09	KSL	FOCUS		5031	0800				4	4	4	4		0	10		FOCUS	9901	9901	9904
370	WED	09	KSL	FOCUS		5031	0800				4	4	4	4		0	11		FOCUS	9901	9901	9904
370	THR	09	KSL	FOCUS		5031	0800				4	4	4	4		0	11		FOCUS	9901	9901	9904
370	FRI	09	KSL	FOCUS		5031	0800				4	4	4	4		0	11		FOCUS	9901	9901	9904
370	TUE	09	KSL	FOCUS		5031	0800				2	2	2	4		0	11		FOCUS	9901	9901	9904
213	SAT	07	KMSP	FOCUS		5031	0730				2	2	2	2		0	11		FOCUS	9901	9901	9904
419	SAT	01	KSTW	FOCUS		5031	0600						2	2		0	11		FOCUS	9901	9901	9904
142	SUN	15	WDTN	FOCUS		0000	0930				2	2	2	2		0	05		FOCUS	9901	9901	9904
142	SUN	78	WDTN	FOCUS		0000	2515				2	2	2	2		0	05		FOCUS	9901	9901	9904
142	SUN	79	WDTN	FOCUS		0000	2530				2	2	2	2		0	07		FOCUS	9901	9901	9904
142	SUN	15	WDTN	FOCUS		0000	0930				2	2	2	2		0	07		FOCUS	9901	9901	9904
142	SUN	78	WDTN	FOCUS		0000	2515				2	2	2	2		0	07		FOCUS	9901	9901	9904
142	SUN	76	WDTN	FOCUS		0000	2445				2	2	2	2		0	07		FOCUS	9901	9901	9904
142	SUN	15	WDTN	FOCUS		0000	0930				2	2	2	2		0	11		FOCUS	9901	9901	9904
142	SUN	78	WDTN	FOCUS		0000	2515				2	2	2	2		0	11		FOCUS	9901	9901	9904
142	SUN	80	WDTN	FOCUS		0000	2545						1	1		0	11		FOCUS	9901	9901	9904
105	SUN	11	WJBK	FOCUS		0000	0830				2	2	2	2		0	01		FOCUS	9901	9901	9904
105	SUN	11	WJBK	FOCUS		0000	0830				2	2	2	2		0	02		FOCUS	9901	9901	9904
105	SUN	11	WJBK	FOCUS		0000	0830				2	2	2	2		0	05		FOCUS	9901	9901	9904
105	SUN	11	WJBK	FOCUS		0000	0830				2	2	2	2		0	07		FOCUS	9901	9901	9904
105	SUN	11	WJBK	FOCUS		0000	0830				2	2	2	2		0	10		FOCUS	9901	9901	9904
105	SUN	11	WJBK	FOCUS		0000	0830				2	2	2	2		0	11		FOCUS	9901	9901	9904
106	SUN	27	WMUR	FOCUS		0000	1230				2	2	2	2		0	01		FOCUS	9901	9901	9904
106	SUN	27	WMUR	FOCUS		0000	1230				2	2	2	2		0	02		FOCUS	9901	9901	9904
106	SUN	27	WMUR	FOCUS		0000	1230				2	2	2	2		0	05		FOCUS	9901	9901	9904
106	SUN	27	WMUR	FOCUS		0000	1230				2	2	2	2		0	07		FOCUS	9901	9901	9904
106	SUN	28	WMUR	FOCUS		0000	1245				2	2	2	2		0	10		FOCUS	9901	9901	9904
106	SUN	27	WMUR	FOCUS		0000	1230				2	2	2	2		0	11		FOCUS	9901	9901	9904
106	SUN	35	WMUR	FOCUS		0000	1430				2	2	2	2		0	11		FOCUS	9901	9901	9904
106	SUN	27	WMUR	FOCUS		0000	1230				2	2	2	2		0	11		FOCUS	9901	9901	9904
174	SUN	45	WJAC	FOCUS		0000	1700				2	2	2	2		0	11		FOCUS	9901	9901	9904
130	SUN	72	WKBN	FOCUS		0000	2345				1	1	1	1		0	11		FOCUS	9901	9901	9904
203	SAT	79	KCOP	FOCUS		9110	2530				1	1	1	2		0	07		FOCUS	9901	9901	9904
108	SUN	15	WPXI	FOCUS		9110	0930				4			2		0	07		FOCUS	9901	9901	9904
370	TUE	75	KSL	FOCUS		5031	2930				4			3		0	11		FOCUS	9901	9901	9904
370	MON	76	KSL	FOCUS		5031	2445				3	3	3	3		0	11		FOCUS	9901	9901	9904
370	FRI	78	KSL	FOCUS		5031	2515				3	3	3	3		0	11		FOCUS	9901	9901	9904
370	WED	76	KSL	FOCUS		5031	2445				3	3	3	3		0	11		FOCUS	9901	9901	9904

on ch. 2

"FOCUS ON EDUCATION IN THE 90'S" - PANEL DISCUSSION STATE
 TVC "WHAT'S NEW" - COMMERCIAL
 "FOCUS ON YOU WITH DR TUTHILL" - COMMERCIAL

05710

nard: Anthony Bate. Margaret: Shirley Dixon. Palmer: Terrence Hardiman. Jennifer Coleby: Jill Baker. Angie: Holly Aird.
[An Agatha Christie series begins next week.]

(11) TO THE MANOR BORN—Comedy

(25) (64) DUET (CC)
Linda (Alison LaPlaca) finds that constantly being nice is quite a trial after a psychic (Laraine Newman) predicts a miserable future awaits unless she changes her ways. Dr. Jordan: Armin Shimerman. Jane: Jodi Thelen.

(27) STRAIGHT TALK: CELLULITE—Commercial

(33) ODD COUPLE—Comedy
A disastrous rainy weekend at a mountain cabin. Felix: Tony Randall.

(44) McLAUGHLIN GROUP—Discussion

(56) (W) NEWS

(60) (PIX) INN NEWS—Marvin Scott

(68) COUSTEAU: MISSISSIPPI (CC); 60 min.

In the first of this two-part study of the Mississippi River, Jacques Cousteau and his crew navigate from the Mississippi Delta to St. Paul, Minn., a journey of 3000 miles.

(A&E) HOLLYWOOD: THE GOLDEN YEARS
—Documentary; 60 min.

Part 2. A behind-the-scenes look at Fred Astaire-Ginger Rogers musicals.

(CNN) CHANGED LIVES—Religion

(CNN) NEWS—Moore/Rook; 60 min.

(DIS) MOVIE—Adventure (R);
1 hr., 35 min. ★★

"Zorro, the Avenger."

(DSC) TESTAMENT—Documentary; 60 min.

Part 6. The survival of Christianity through the Middle Ages.

(LIF) OBSTETRICS/GYNECOLOGY UPDATE

(MAX) MOVIE (CC)—Comedy;
1 hr., 50 min. ★★

"Switching Channels."

(MTV) REMOTE CONTROL—Game

(NES) GOLF HIGHLIGHTS; 60 min.

Oakley vs. Dedham in Tucker Anthony Classic IV competition.

(NIX) SATURDAY NIGHT

(SC) RACING FROM SUFFOLK DOWNS

(SHD) MOVIE—Crime Drama; 1 hr., 50 min. ★

"Invasion U.S.A."

(USA) PHILIP MARLOWE, PRIVATE EYE
—Mystery; 60 min.

Marlowe (Powers Boothe) is the state's key witness in a corruption probe—assuming he stays healthy long enough to testify.

[Time approximate after basketball.]

10:30 **(11) MANY WIVES OF PATRICK**—Comedy

Patrick (Patrick Cargill) is shocked when he learns that his daughter is planning a divorce.

(25) COPS

Cases include an armed man in a church.

[Fox is advising viewer discretion.]

(27) WHERE THERE'S A WILL, THERE'S AN A
—Commercial

(38) ASK THE MANAGER

(44) ADAM SMITH'S MONEY WORLD

(56) WEEKEND SCOREBOARD—Sports

(60) MOVIE—Drama; 2 hrs. ★★ ★★

"The African Queen." (1951) River tramp Humphrey Bogart (Best Actor Oscar) and missionary Katharine Hepburn attempt to flee from the Germans in a rickety boat.

(64) LOVETT TALKS LAW

(CBN) JOHN ANKERBERG—Religion

(LIF) FAMILY PRACTICE UPDATE

(MTV) HALF HOUR COMEDY HOUR

(NIX) SCTV NETWORK—Comedy

(PIX) ODD COUPLE—Comedy

(SC) ROCKINGHAM REPORT—Horse Racing

(TNN) BASSMASTERS—Fishing

(WOR) D.C. FOLLIES—Comedy

11PM **(2) BLAKE'S 7**—Science Fiction; 60 min.

Blake (Gareth Thomas) ventures to the edge of the galaxy in order to escape the Federation, but he is captured on the planet Horizon.

(3) (4) (5) (6) (9) (10) (12) (22) NEWS

(7) (21) NEWS; 35 min.

(11) SECRET INTELLIGENCE (CC)

—Documentary; 60 min.

See Sat. 10 P.M. for details.

(25) AT ISSUE WITH JEANINE GRAF
—Discussion

(27) PORNOGRAPHY IN AMERICA; 60 min.

A program examining the problem of pornography and possible solutions. A fund-raiser for the National Coalition Against Pornography.

(33) AM BOSTON—Discussion

Topic: cults. (Repeat)

(44) DANCES—REMY CHARLIP

Five pieces by the choreographer, including "Dance in a Bed," "Glow Worm" and "Etude." Other dancers include Toby Armour.

(50) MOVIE—Comedy; 2 hrs. ★★

"Doctor Detroit." (1984) Dan Aykroyd as a pusillanimous professor duped into posing as a criminal. Howard Hesseman, T.K. Carter.

(56) POINT OF VIEW—Discussion

(64) TO BE ANNOUNCED; 60 min.

(68) MOVIE—Comedy; 2 hrs. ★★

"For the Love of It." (1980) TV-movie with Deborah Raffin and Jeff Conaway as a young couple unwittingly involved in a madcap search for stolen Soviet secrets. Barbi Benton, Don Rickles, Al: Lawrence-Hilton Jacobs.

(A&E) BUFFALO BILL—Comedy

(CBN) MORGAN BRITTANY ON BEAUTY

—Commercial

(CNN) INSIDE BUSINESS—Myron Kandel

(DSC) JACK THOMPSON DOWN UNDER

(ESN) SPORTSCENTER; 60 min.

(HBO) MOVIE (CC)—Drama; 2 hrs. ★★

"Nuts."

(LIF) ORTHOPAEDIC SURGERY UPDATE

(MTV) MONTY PYTHON'S FLYING CIRCUS

—Comedy; 35 min.

(NES) CHAMPIONSHIP FISHING

(NIX) ROWAN & MARTIN'S LAUGH-IN

(PTX) CHEERS (CC)—Comedy

(SC) WEIGHT ROOM—Instruction

(TBS) ALL IN THE FAMILY—Comedy

(TNC) MOVIE—Comedy-Drama;

1 hr., 35 min. ★★

"Five Corners."

(TNN) MOTOWORLD—Motorcycle Racing

A behind-the-scenes look at racing on ice.

(USA) COVER STORY—Interview

Singer-songwriter Debbie Gibson.

(WOR) BARNEY MILLER—Comedy

11:15 **(6) SPORTS LOCKER**

11:30 **(3) OFFSHORE TV**—Comedy

(4) HAWAII FIVE-O—Crime Drama; 60 min.

A photographer (Meg Foster) inadvertently snaps the picture of an underworld bigwig anxious to keep his return to Hawaii secret. McGarrett: Jack Lord.

(5) COSBY SHOW (CC)—Comedy

Rudy (Keshia Knight Pulliam) wants to keep a stray dog; Vanessa (Tempestt Bledsoe) would rather go to a party than on a family trip.

(6) GRANDSTAND—Game

(9) SISKEL & EBERT

Scheduled: "Her Alibi" (Tom Selleck, Paulina Porizkova); "Kinjite" (Charles Bronson).

(10) QUINCY—Crime Drama; 60 min.

When Quincy (Jack Klugman) refuses to issue a statement at the scene of a fatal police shooting, he's accused of participating in a cover-up conspiracy. O'Neil: Dabney Coleman. Wells: Mark Lambert.

(12) RICK BARNES: BASKETBALL

(22) GEORGE MICHAEL SPORTS MACHINE

(25) MOVIE—Drama; 2 hrs. ★★

"Give My Regards to Broadway." (1948) An old-time vaudeville act (Charles Winninger) constantly agitates his family to make a comeback. Dan Dailey. June: Barbara Lawrence.

(33) CHRISTIAN LIFESTYLE MAGAZINE

—Religion

(44) CHUCK DAVIS: DANCING THROUGH

WEST AFRICA—Documentary

Clips of the African American Dance Ensemble's 1985 trip to Senegal. (Repeat)

(56) VISIONS—Magazine

(A&E) GOOD TIME CAFE—Variety

Juggler Dana Smith and his dog Sunshine.

(CBN) ED YOUNG—Religion

(CNN) SPORTS—Miller/Patrick

(DIS) MOVIE—Adventure; 1 hr., 45 min. ★★ ★★

"Quentin Durward."

(DSC) TRUE ADVENTURE—Documentary

(LIF) INTERNAL MEDICINE UPDATE

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Sunday Evening

Primo Time

	6:00	6:30	7:00	7:30	8:00	8:30
(22)	WonderWorks (5:30)	Long Ago...	Frugal Gourmet	Victory Garden	Nature	
(33)	CBS News	News	60 Minutes		Murder, She Wrote	
(34)	News	NBC News	Magical World of Disney	Family Ties	Day by Day	
(35)	News (5:30)	Cosby Show	Incredible Sunday	Studio 5B		
(6)	CBS News	News	60 Minutes		Murder, She Wrote	
(7)	CBS News	News	60 Minutes		Murder, She Wrote	
(1)	News	ABC News	Incredible Sunday	Studio 5B		
(10)	News	NBC News	Magical World of Disney	Family Ties	Day by Day	
(11)	Granite State	N.H. Journal	American Masters	Frontline		
(12)	News	ABC News	Incredible Sunday	Studio 5B		
(21)	News	CBS News	60 Minutes		Murder, She Wrote	
(22)	News	NBC News	Magical World of Disney	Family Ties	Day by Day	
(25)	Columbo (5:00)	Current Affair	21 Jump Street	Most Wanted	Married...	
(27)	Go for Your Dreams!		Voyage to the Bottom of the Sea	Movie: Send No No Flowers		
(38)	War of the Worlds		Hart to Hart	Movie: Tax		
(43)	War and Peace in the Nuclear Age		Politics of Privacy	Kimmy Report	Amor. Interests	
(50)	Factor Tala Theatre (5:30)	Movie: How to Beat the High Cost of Living			Black Tie at the Arts	
(55)	A-Team		Movie: The Untouchables			
(60)	Don Famous		Monitor Reports	Movie: Key Largo		
(64)	Star Trek: The Next Generation		21 Jump Street	Most Wanted	Married...	
(68)	Elery Queen		Twilight Zone	David Brenner		

CABLE-TV CHANNELS

(A&E)	Vietnam War with Walter Cronkite	Walk Through the 20th Century	Iacocca		
(CBN)	Dorchester	Rin Tin Tin K-9	Fred Travalena	Dust of Stand-up	Animals of Africa
(CNN)	Week in NBA	Inside Business	News	Sports	News
(DSC)	Rubecabra	Vancouver on the Move			Whales
(ESN)	Skating: Nor-Am Freestyle Competition	SportsCenter	Horse Racing	College Baseball: Arizona State at Florida State	
(LXP)	Internal Medicine	Family Practice	Cardiology Update	Milestones	Physicians' Journal Update
(LXR)	Kids' Court	Looney Tunes	Inspector Gadget	Count Duckula	Elster Ed
(PXX)	Movie: The Final Conflict				War of the Worlds
(TBS)	NWA Wrestling (8:05)		Movie: The Ravagers		
(TNT)	Hidden Heroes	Wish You...Hore	American Sports Cavalcade		Winston Cup
(USA)	Murder, She Wrote		Miami Vice	College Basketball: N.C. (Charlotte) at SMU	
(VOR)	A-Team		Movie: The China Syndrome		

PAY-TV CHANNELS

(BRV)	Biko: Breaking the Silence	South Bank Show	Movie →		
(DTS)	Danger Day	Animals in Action	Movie: Betrayed		
(HDD)	Movie: The Day Who Could Fly		Movie: The Color Purple		
(MAX)	Movie: Christmas		Movie: Rooster Cogburn		
(NES)	College Basketball: Houston at Rice		College Basketball: Arizona at Washington		
(SC)	College Basketball (4:30)	Racing/ Aqueduct	Celtics Dynasty: Pre-game (7:15)	NBA Basketball: SuperSonics at Celtics	
(SHD)	Movie: The Natural (5:30)		Movie: Switching Channels		
(TNC)	Movie: Assassination		Movie: Ernest Goes to Camp		

Primo Time

February 5, 1989

	9:00	9:30	10:00	10:30	11:00	11:30
(22)	Masterpiece Theatre		Mystery!		Blake's 7	
(3)	Lonesome Dove				News	Offshore TV
(4)	Movie: Full Exposure: The Sex Tapes Scandal				News	Hawai Five-O
(5)	Movie: Ruthless People				News	Cosby Show
(6)	Lonesome Dove				News: Sports Locker (11:15)	Grandstand
(7)	Lonesome Dove				News	P.Mason (11:35)
(9)	Movie: Ruthless People				News	Siskel & Ebert
(10)	Movie: Full Exposure: The Sex Tapes Scandal				News	Quincy
(11)	Masterpiece Theatre	To the Manor Born	Wives of Patrick		Secret Intelligence	
(12)	Movie: Ruthless People				News	Rick Barnes
(21)	Lonesome Dove				News	Star Trek (11:35)
(22)	Movie: Full Exposure: The Sex Tapes Scandal				News	George Michael
(25)	Garry Shandling	Tracey Ullman	Duet	Cops	Joanna Graf	Movie
(27)	Movie (Cont.)		Straight Talk	Where... Will	Pornography in America	
(38)	Movie (Cont.)		Odd Couple	Ask the Manager	AM Boston	Christian Lifestyle
(44)	Firing Line	John McLaughlin	McLaughlin Group	Adam Smith	Dances	Chuck Davis
(50)	Black Tie at the Arts (Cont.)				Movie: Doctor Detroit	
(56)	Movie (Cont.)	D.C. Folios	News	Scoreboard	Point of View	Visions
(60)	Movie (Cont.)	INN Magazine	INN News	Movie: The African Queen		
(64)	Garry Shandling	Tracey Ullman	Duet	Love's Talk Law	To Be Announced	
(68)	National Geographic		Coastal/ Miss.		Movie: For the Love of It	

CABLE-TV CHANNELS

(A&E)	Miss Marple	Hollywood	Buffalo Bill	Good Time Cafe	
(CBN)	In Touch	Changed Lives	John Ankerborg	Morgan Brittany	Ed Young
(CNN)	Week in Review	News		Inside Business	Sports
(DSC)	Animal Aliens	Testament		Jack Thompson	True Adventure
(ESN)	College Baseball (Cont.)			SportsCenter	
(LXP)	Cardiology Update	Internal Medicine	OB/Gyn. Update	Family Practice	Orthopaedic Surg.
(LXR)	My Three Sons	Donna Reed	Saturday Night	SCTV	Laugh-In
(PXX)	Lifestyles of the Rich and Famous	INN News	Odd Couple	Cheers	Car 54
(TBS)	National Geographic Explorer			All in the Family	Honeymooners
(TNT)	Hidden Heroes	In-Fisherman	BassMasters	Motoworld	Winston Cup
(USA)	College Basketball (Cont.)	Phillip Marlowe, Private Eye		Cover Story	Hollywood Insider
(VOR)	Movie (Cont.)	Benny Hill	News	D.C. Folios	Barney Miller

PAY-TV CHANNELS

(BRV)	Movie: Native Son (Cont.)		Dream is over	Movie	
(DTS)	Sandburg's Lincoln		Movie: Zorro, the Avenger	Movie	
(HDD)	Movie (Cont.)			Movie: Nuts	
(MAX)	Movie (Cont.)		Movie: Switching Channels		Movie (11:45)
(NES)	College Basketball (Cont.)	Golf Highlights		Champ. Fishing	Amor. Outdoors
(SC)	NBA Basketball (Cont.)	Suffolk Downs	Rockingham	Weight Room	Sports Nightly
(SHD)	Movie (Cont.)	Celebrity Close-Up (9:45)	Movie: Invasion U.S.A.		
(TNC)	Movie: The Rosary Murders			Movie: Five Corners	

MORNING

- 5 AM **IT'S YOUR BUSINESS**—Debate
Scheduled topic: inheritance taxes.
HIT VIDEO USA: 60 min.
JOHN HAGEE—Religion; 60 min.
LONE RANGER—Western
JOURNEY TO ADVENTURE
D. JAMES KENNEDY—Religion; 60 min.
NEWS—Greenlaw/Jones
WALT DISNEY PRESENTS: 50 min.
GOLF CONNECTION—Jimmy Ballard
DATLINE AMERICA—Commerical
MOVIE—Comedy; 2 hrs. ★
"Choorloaders' Booch Party." (1978) Four young ladies employ their talents to keep their team together. Stephanie Hastings, Linda Jacon, Mary Lou Lorodon, Max Goff.
CHICAGO'S VERY OWN—Profile
POKEY AND BUGS HOUR: 60 min.
MOVIE—Comedy (G); 90 min. ★★
"The Captain's Paradise."
- 5:03 **FLINTSTONES**—Cartoon
5:15 **WHAT'S NU**
5:30 **CHECKPOINT**—Report
PRINCIPIOS BIBLICOS—Religion
LONE RANGER—Western (G)
TWENTIETH CENTURY (G)
EVANS & NOVAK—Interview
INSIDE THE PGA TOUR
STRAIGHT TALK: CELLULITE—Commerical
MOVIE (CC)—Adventure; 1 hr., 50 min. ★★
"Young Sherlock Holmes."
- 5:35 **TO:1 AND JERRY**—Cartoon
5:45 **CHRISTOPHERS**—Religion
6 AM **KIDQUIZ**
DWIGHT THOMPSON—Religion; 60 min.
HEADLINES ON TRIAL—Debate
Topic: the homeless and who's responsible.
WEEKEND GALLERY—Discussion
ERZAT AMERICAN OUTDOORS
CAMPUS PROFILE/VIEWPOINT ON NUTRITION
Topic: a recent national study on dieting.
FRANKLY FEMALE—Discussion
FRED JORDAN—Religion
IN STUDIO—Discussion; 60 min.
EDDIE'S GOSPEL HOUR: 60 min.
EARL PAULK—Religion; 60 min.
CONCEPTOS DE PODER
UP FRONT—Discussion
IN SEARCH OF THE BOWHEAD WHALE—Documentary; 60 min.
SUNDAY BEST—Religion; 60 min.
NEWS—Greenlaw/Jones
YOU AND ME, KID—Children
FUTURESCAN—Science; 60 min.
NBA TODAY


- MOVIE (CC)**—Comedy; 90 min. ★
"The Wrong Guys."
GEORGE VANDEMAN—Religion
MOVIE—Comedy (G); 2 hrs. ★★
"Talk of the Town."
MYSTERIOUS CITIES OF GOLD
MOVIE—Adventure; 1 hr., 40 min. ★★
"Kavik, the Wolf Dog."
CELEBRITY OUTDOORS
MASS FOR SHUT-INS—Catholic
JETSONS—Cartoon
6:05 **FLINTSTONES**—Cartoon
6:30 **TODAY'S RELIGION**
SPECTACULAR WORLD OF GUINNESS RECORDS
MAKING IT: MINORITY SUCCESS STORIES
JOURNEY TO ADVENTURE
INSIGHT—Religion
OFF HAND (SL)
HEART OF THE NATION—Religion
DESCUBRIMIENTO DE BELLEZA
BOTTOM LINE—Debate
YOUR MONEY—Stuart Varney
MOUSERCISE—Children
LIGHTER SIDE OF SPORTS
HEALTHY DIET—Commercial
SPARTAKUS—Cartoon
BASSMASTERS—Fishing
SPIRAL ZONE—Cartoon
BUGS BUNNY & FRIENDS—Cartoon
MOVIE—Drama (G); 1 hr., 50 min. ★★
"The Snake Pit."
- 6:35 **ANDY GRIFFITH**—Comedy (G)
7 AM **2 THE POINT**
PANORAMA DEL VALLE
SUNDAY TODAY: 90 min.
MARVEL ACTION UNIVERSE: 90 min.
ED HUME ON GARDENING
RISKING IT ALL—Adventure
GEORGE VANDEMAN—Religion
TRANSFORMERS—Cartoon
EUN HAE EUI-SAM TUI—In Korean
SESAME STREET (CC)—Children; 60 min.
SANTA MISA
JAMES ROBISON—Religion
CHANGED LIVES—Religion
O. LEE JAGGERS AND MISS VELMA—Religion; 60 min.
TRAVEL MAGAZINE
LLOYD OGILVIE—Religion
NEWS
WELCOME TO POOH CORNER
AMERICAN MEDICAL TELEVISION—Magazine; 2 hrs.
SPORTTRAITS
Olympic champions Greg Louganis and Emil Zatopek are profiled.
EAT AND BE THIN—Commercial
ADVENTURES OF THE LITTLE KOALA
PERFORMANCE PLUS—Automobiles

- CALLIOPE**—Children; 60 min.
BRAVESTARR (CC)—Cartoon
STEAMPIPE ALLEY—Children; 60 min.
7:05 **GOOD NEWS**
A visit to New York City's Tavern on the Green restaurant. Liz Wickersham is the host.
7:10 **ON THE MENU**—Nutrition
Topic: weight control.
7:30 **AT ISSUE**—Discussion
GLORY TO GOD—Religion
BODY BY JAKE
LARRY JONES—Religion
ARCHIES—Cartoon
FULL GOSPEL HOUR—In Korean
NUESTRA FAMILIA—Religion
HAL LINDSEY—Religion
HOOKED ON AEROBICS
WEIGHT TRAINING—Commercial
WORLD OF PHOTOGRAPHY
ORAL ROBERTS—Religion
NEWSMAKER SUNDAY—Interview
DUMBO'S CIRCUS—Children
THIS WEEK IN SPORTS
TALES OF LITTLE WOMEN—Cartoon
TO BE ANNOUNCED
MAPLE TOWN—Cartoon
MOVIE—Fantasy; 1 hr., 40 min. ★★
"Angel on My Shoulder."
HIDDEN HEROES—Profile
BUGS BUNNY & FRIENDS—Cartoon
7:35 **MOVIE**—Western; 2 hrs., 30 min. ★★
"Shalako." (British; 1968) Sean Connery and Brigitte Bardot team in this large-scale adventure yarn about a European hunting party attacked by Apaches in the Old West.
8 AM **CBS NEWS SUNDAY MORNING (CC)**
—Charles Kuralt; 90 min.
Scheduled: A profile of pianist Byron Janis.
ORAL ROBERTS—Religion
BETTER WAYS TO BETTER GRADES—Commercial
LLOYD OGILVIE—Religion
AMAZING FACTS—Religion
ARTHRITIS TELETHON
Mickey Gilley and Larry Van Nuys emcee the eighth annual campaign to combat arthritis, telecast live from Nashville's Grand Ole Opry, with segments from Las Vegas, hosted by Sarah Purcell. Scheduled to appear: Razzzy Bailey, Charley Pride, Ann Jillian, Tom T. Hall, the Oak Ridge Boys, Frankie Laine, the Fifth Dimension, the Smothers Brothers.
FAITH FOR TODAY—In Korean
WONDERWORKS (CC)—Drama; 60 min.
See Saturday 7 P.M. for details.
SOMOS Y SEREMOS—Religion
D. JAMES KENNEDY—Religion; 60 min.
GROWING YEARS: 60 min.
LIVING IDEAS—Religion
WAY OF TRUTH—Religion
OUR CENTURY—Documentary; 60 min.

- KIDSWORLD**
NEWS
GOOD MORNING, MICKEY!—Cartoon
SPORTS REPORTERS—Discussion
BABAR—Cartoon
WORLD TOMORROW—Religion
ROY ORBISON & FRIENDS (G): 55 min.
DENNIS THE MENACE—Comedy (G)
DADDY I'M THEIR MAMA NOW: 50 min.
INSIDE WINSTON CUP RACING
CARTOON EXPRESS: 3 hrs., 30 min.
MOVIE—Western; 2 hrs. ★★
"Springfield Rifle." (1952) Gary Cooper in a routine tale of counterespionage during the Civil War. Erin: Phyllis Thaxter.
MUNSTERS TODAY—Comedy
8:10 **TRAVEL GUIDE**
8:30 **ROBERT SCHULLER (CC)**: 60 min.
MEET THE PRESS (CC)
LEARNING THE ROPES—Comedy
BLACK SHEEP SQUADRON: 60 min.
SEARCH—Religion
EVER INCREASING FAITH: 60 min.
HOPE HOUR—In Korean
DIOS CAMINA CONTIGO—Religion
FORGOTTEN CHILDREN OF THE '80s
MORNING WORSHIP—Religion; 60 min.
LONE RANGER—Western (G)

CABLE close up

NFL DRAFT
9 AM (ESN)



TELECAST LIVE FROM NEW YORK
Troy Aikman

The spring "pick-me-up" for football fans. This year's big names—UCLA QB Troy Aikman and Oklahoma State's Heisman Trophy-winning RB Barry Sanders—are not likely to be around for long. But Eagles coach Buddy Ryan says, "there's a lot of quality and some real superstars out there. Every year, there are lots of players in one category and few in others. This year, there are running backs and offensive linemen, but there are only a few linebackers."

ESPN's seven hours of coverage includes interviews, predictions and scouting reports. Chris Berman, Mel Kiper and Pete Axthelm report.

WRT	DAY	CH	CALL	PROG - NAME	CODE	TIME	N	M	S	QH1	QH2	QH3	QH4	AVG#HH	LDS	MO	BIRCD	DY	PROPERTY - NAME	DIST	PROD	OWNR
370	HON	53	KSL	AT HOME	0000	1900	1	1	1	2					0	07						
370	SUN	41	KSL	AT HOME	0000	1600	1	1	1		2				0	07						
106	SUN	69	WFXT	AT ISSUE	0000	2300				2		2			0	01	05380	AT	ISSUE	9901	9901	9904
403	SUN	19	KCBS	AT ISSUE	0000	1030				2					0	01	05380	AT	ISSUE	9901	9901	9904
403	SAT	47	KCBS	AT ISSUE	0000	1030				2					0	01	05380	AT	ISSUE	9901	9901	9904
106	SUN	69	WFXT	AT ISSUE	0000	2300				2		2			0	02	05380	AT	ISSUE	9901	9901	9904
106	SUN	69	WFXT	AT ISSUE	0000	2300				2		2			0	05	05380	AT	ISSUE	9901	9901	9904
403	SUN	07	KCBS	AT ISSUE	0000	0730				2					0	05	05380	AT	ISSUE	9901	9901	9904
403	SUN	41	KCBS	AT ISSUE	0000	1600				2					0	05	05380	AT	ISSUE	9901	9901	9904
403	SUN	15	KCBS	AT ISSUE	0000	0930				2					0	05	05380	AT	ISSUE	9901	9901	9904
403	SUN	19	KCBS	AT ISSUE	0000	1030				2		2			0	07	05380	AT	ISSUE	9901	9901	9904
106	SUN	69	WFXT	AT ISSUE	0000	2300				2		2			0	07	05380	AT	ISSUE	9901	9901	9904
106	SUN	71	WFXT	AT ISSUE	0000	2330				2		2			0	07	05380	AT	ISSUE	9901	9901	9904
403	SAT	29	KCBS	AT ISSUE	0000	1300				2		2			0	07	05380	AT	ISSUE	9901	9901	9904
106	SUN	73	WFXT	AT ISSUE	0000	2400				2		2			0	10	05380	AT	ISSUE	9901	9901	9904
403	SUN	21	KCBS	AT ISSUE	0000	1100				2		2			0	10	05380	AT	ISSUE	9901	9901	9904
106	SUN	73	WFXT	AT ISSUE	0000	2400				2		2			0	11	05380	AT	ISSUE	9901	9901	9904
403	SUN	37	KCBS	AT ISSUE	0000	1500				2					0	11	05380	AT	ISSUE	9901	9901	9904
403	SUN	21	KCBS	AT ISSUE	0000	1100				2					0	11	05380	AT	ISSUE	9901	9901	9904
121	SUN	33	WJAR	AT MOVIES	9998	1400				2					0	05						
121	SUN	29	WJAR	AT MOVIES	9998	1300				2					0	05						
121	SUN	03	WPIX	AT MOVIES	9998	1300				2					0	07						
101	SAT	03	WPIX	AT MOVIES	9283	0630				2					0	01	13684	AT	THE MOVIES	7829	7829	7829
202	SUN	79	WGN	AT MOVIES	9283	2530				2					0	01	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	75	WGN	AT MOVIES	9283	2530				2					0	01	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	75	WGN	AT MOVIES	9283	2430				2					0	01	13684	AT	THE MOVIES	7829	7829	7829
101	SAT	03	WPIX	AT MOVIES	9283	0630				2					0	02	13684	AT	THE MOVIES	7829	7829	7829
351	SUN	75	KWGN	AT MOVIES	9283	2430				2					0	02	13684	AT	THE MOVIES	7829	7829	7829
222	SUN	75	KWGN	AT MOVIES	9283	2430				2					0	02	13684	AT	THE MOVIES	7829	7829	7829
202	SUN	79	WGN	AT MOVIES	9283	2530				2					0	02	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	76	WGN	AT MOVIES	9283	2445				2					0	02	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	75	KWGN	AT MOVIES	9283	2430				2					0	05	13684	AT	THE MOVIES	7829	7829	7829
202	SUN	79	WGN	AT MOVIES	9283	2530				2					0	05	13684	AT	THE MOVIES	7829	7829	7829
101	SAT	04	WPIX	AT MOVIES	9283	0645				2					0	05	13684	AT	THE MOVIES	7829	7829	7829
101	SAT	03	WPIX	AT MOVIES	9283	0630				2					0	05	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	77	WGN	AT MOVIES	9283	2500				2					0	05	13684	AT	THE MOVIES	7829	7829	7829
202	MON	79	WGN	AT MOVIES	9283	2530				2					0	05	13684	AT	THE MOVIES	7829	7829	7829
202	WED	79	WGN	AT MOVIES	9283	2530				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
101	SAT	03	WPIX	AT MOVIES	9283	0630				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
351	SUN	75	KWGN	AT MOVIES	9283	2430				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	79	WGN	AT MOVIES	9283	2530				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
351	SAT	03	KWGN	AT MOVIES	9283	0630				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	79	WGN	AT MOVIES	9283	2530				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
124	FRI	77	WGNX	AT MOVIES	9283	2500				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
124	WED	77	WGNX	AT MOVIES	9283	2500				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
202	SAT	78	WGN	AT MOVIES	9283	2515				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
124	WED	79	WGNX	AT MOVIES	9283	2530				2					0	07	13684	AT	THE MOVIES	7829	7829	7829
136	SAT	33	WKBN	AT THE BUTLER	0000	1400				2					0	02						
136	SAT	31	WKBN	AT THE BUTLER	0000	1330				2					0	02						
136	SAT	33	WKBN	AT THE BUTLER	0000	1400				2					0	05						
136	SAT	31	WKBN	AT THE BUTLER	0000	1330				2					0	07						

"AT THE BUTLER" REPORT

1989 NSI RESPONSE RATE

A.	TV Households Returning "Usable" NSI Diaries	102,349*
B.	TV Households in NSI Sample	239,782*
C.	Response Rate ($A \div B$)	42.7%

* Source: 1989 Cooper Testimony at 5 (Based on February 1989 NSI)

PERCENTAGE OF U.S.
CABLE HOUSEHOLDS PROVIDING 1989
NSI VIEWING DATA

A.	Total U.S. Cable Households	50,000,000*
B.	Total NSI Cable Households Completing "Usable" Diaries For Each 1989 Sweep Week	14,500**
C.	Total NSI Cable Households Completing "Usable" One-Week Diaries During 1989 Six Cycles	300,000***
D.	Percentage of U.S. Cable Households Completing "Usable" NSI Diaries For Each 1989 Sweep Week ($B \div A$)	0.03%
E.	Percentage of U.S. Cable Households Completing "Usable" One-Week NSI Diaries During 1989 Six Cycles ($C \div A$)	0.6%

* Source: 1991 TV Factbook (Estimate for January 1, 1990)

** Source: 1989 Cooper Testimony at 5 (Based on February 1989 NSI)

*** Source: 1989 Cooper Testimony at 5 (Estimate)

Sports Exhibit 18X

DISTANT CABLE VIEWING OF MAJOR
SPORTS, MOVIES AND SYNDICATED SERIES
(1989 Four Cycle)

<u>Program Category</u>	<u>Distant Cable Households Viewing Per Average Hour</u>
Major Sports	123,000
Movies	28,000
Syndicated Series	12,000

Source: Computations Based on 1989 Program Suppliers
Ex. 1, page 638 (rounded)

DISTANT CABLE VIEWING OF MAJOR SPORTS,
SYNDICATED SERIES AND MOVIES
(1980-89, Four Cycle)

<u>Program Category</u>	<u>Distant Cable Household Viewing Per Average Hour</u>		
	<u>1980*</u>	<u>1983**</u>	<u>1989***</u>
Major Sports	32,000	92,000	123,000
Movies	13,000	21,000	28,000
Syndicated Series	10,000	16,000	12,000

* Source: 1980 CRT Final Determination, 48 Fed. Reg. at 9553;
Computations Based on 1980 MPAA Ex. KK

** Source: 1983 Program Suppliers Ex. 15

*** Source: Computations Based on 1989 Program Suppliers
Ex. 1, page 638 (rounded)

SHARE OF "VIEWING" VERSUS
SHARE OF TIME FOR
MAJOR SPORTS, MOVIES AND SYNDICATED SERIES
(1989 Four Cycle)

<u>Program Category</u>	<u>"Viewing" %/Time %*</u>	<u>Ratio**</u>
Major Sports	12.7/ 1.2	10.6:1
Movies	27.3/11.5	2.4:1
Syndicated Series	53.2/52.3	1:1

* Source: 1989 Program Suppliers Ex. 1, page 638

** Represents "Viewing" Percentage Divided by Time Percentage. See 1989 Cooper Testimony at 10

MAJOR SPORTS
SHARE OF "VIEWING" VERSUS SHARE OF TIME
(1980-89 Four Cycle)

<u>Year</u>	<u>% Share of "Viewing"/ % Share of Time</u>	<u>Ratio</u>
1980	7.1/2.2*	3.2:1
1983	10.8/1.5*	7.2:1
1989	12.7/1.2**	10.6:1

* Source: 1983 Tr. 1272-75 (Cooper)

** Source: 1989 Program Suppliers Ex. 1, page 638